VOLUME XXXIII
No. 6

WHOLE NUMBER
844

VOGUE

PRICE 10 CENTS · FOUR DOLLARS A YEAR

11 FEBRUARY 1909

FASHION
MANNERS
SOCIETY
THE HOUSE

LITERATURE·ART
MUSIC
DRAMA

THE VOGUE COMPANY
11 E. 24TH ST. NEW YORK

Pierson 1908

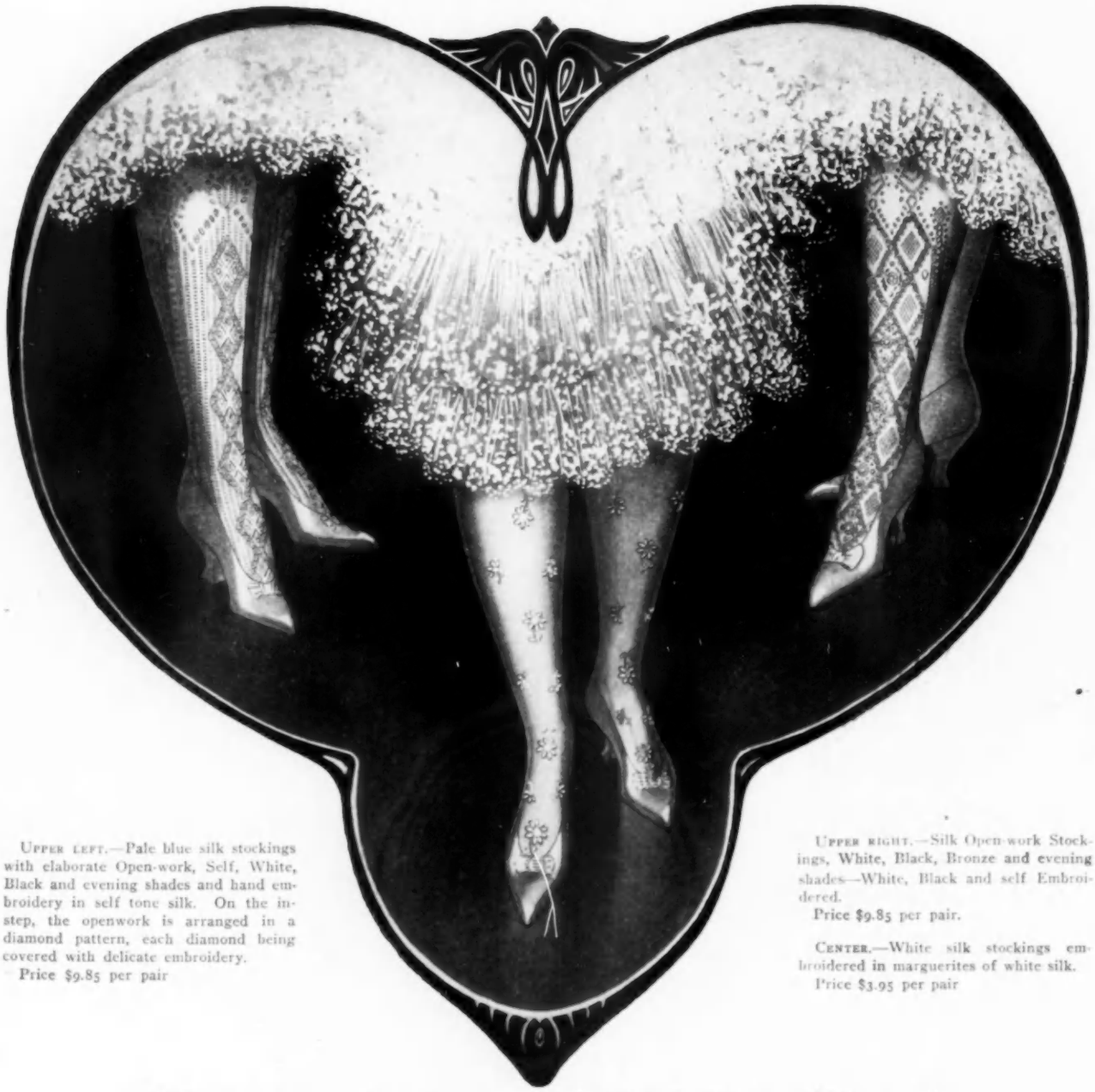
Copyright, 1909, By The Vogue Company Reg. in the U. S. Patent Office.

Lord & Taylor

Wholesale Distributors

"Onyx" *Hosiery*

Look for this trade mark on every pair



UPPER LEFT.—Pale blue silk stockings with elaborate Open-work, Self, White, Black and evening shades and hand embroidery in self tone silk. On the instep, the openwork is arranged in a diamond pattern, each diamond being covered with delicate embroidery.
Price $9.85 per pair

UPPER RIGHT.—Silk Open-work Stockings, White, Black, Bronze and evening shades—White, Black and self Embroidered.
Price $9.85 per pair.

CENTER.—White silk stockings embroidered in marguerites of white silk.
Price $3.95 per pair

Most extensive range of black Pure Thread Silk Hosiery Embroidered in attractive colors

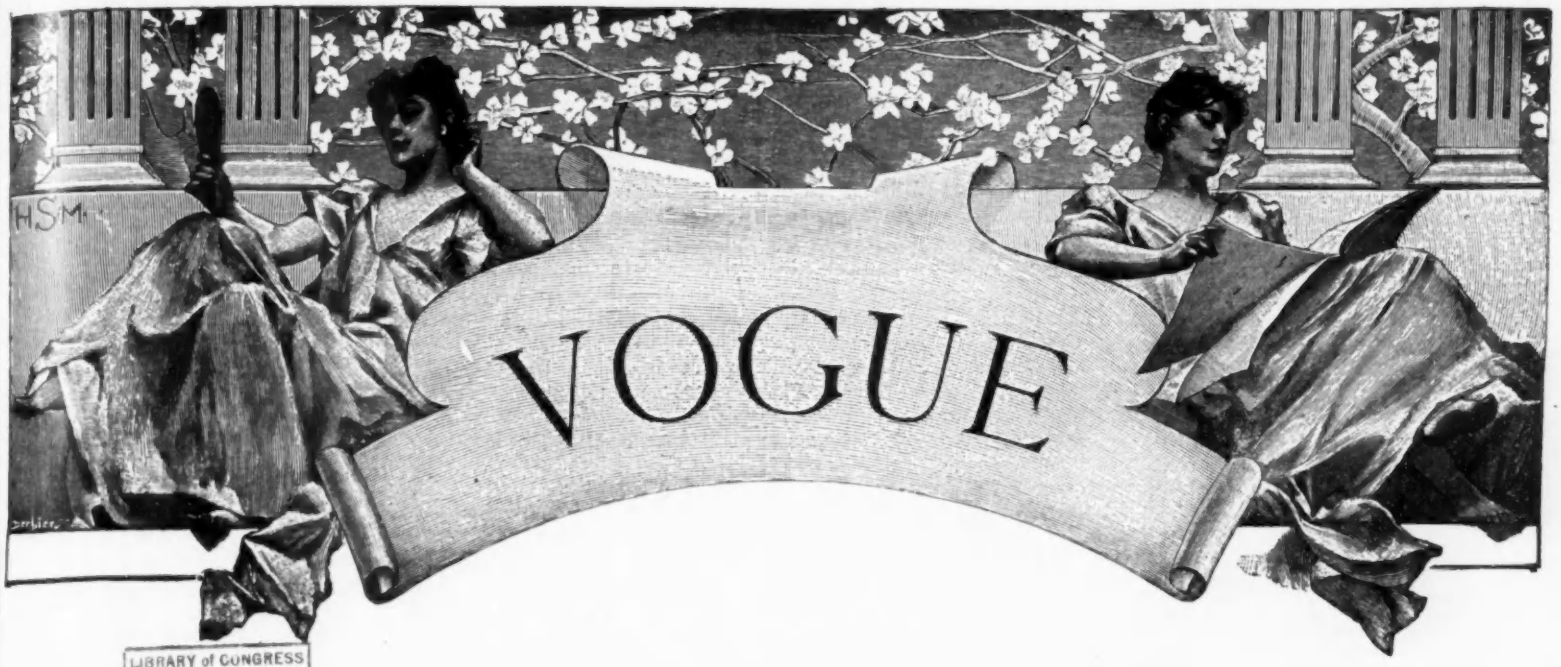
SPECIAL VALUE

134. Women's *"ONYX"* Black Pure Thread Silk "DUB-L TOP" and Lisle lined sole, Special **$1.75 per Pair**

106. Pure Thread Silk, Black, White, Tan, Oxblood, Copenhagen Blue, London Smoke, Paris Tan, American Beauty, Pongee, all colors to match shoe or gown. Undoubtedly the best value in America. Pure dye. Every pair guaranteed..... **$2.25 per Pair**

If your dealer cannot supply you, we will direct you to nearest dealer, or send postpaid any number desired—Write to Dept. 1

New York



LIBRARY of CONGRESS
Two Copies Received
FEB 11 1909
Copyright Entry
Jan 4, 1909
CLASS B XXc. No.
180124
COPY B.

CONTENTS

11 FEBRUARY, 1909

Descriptions of Fashions - - - - - - - - - - - - 201

Society - - - - - - - - - - - - - - - - - - - 202

Vogue Millinery Supplement—Page Illustration - - 203

New Colors for Spring Millinery - - - - - - - - 204

Models from Carlier and Lewis—Page Illustration - 205

Play a Necessary Part of Life—Editorial - - - - - 206

Afternoon Gown, Dinner Toilette and a Novel Evening Coat—Page Illustration - - - - - - - - 207

As Seen by Him - - - - - - - - - - - - - - - 208

Charming Luncheon and Reception Gowns—Page Illustration - - - - - - - - - - - - - - - 209

Seen on the Stage—Illustrated - - - - - - - - 210-211

New Spring Models—Double Page Illustration - - 212-213

What She Wears - - - - - - - - - - - - - - - 214

Seen in the Shops—Illustrated - - - - - - - - - 215

Smart Fashions for Limited Incomes—Illustrated - 216

Vogue Points - - - - - - - - - - - - - - - - 216

Paris Shops - - - - - - - - - - - - - - - - 217

The Well Dressed Man—Illustrated - - - - - - - 218

Haphazard Jottings - - - - - - - - - - - - - 218

What They Read — Newest Books — Recent Fiction—Literary Chat - - - - - - - - - - - - - 219

A Suburban Cottage—Illustrated - - - - - - - - 220

Practical House Furnishing Suggestions - - - 220-221

Vogue Pattern Department - - - - - - - - - - 222

Music - - - - - - - - - - - - - - - - - - - 223

Art - 223

On Her Dressing Table - - - - - - - - - - - - 224

Concerning Animals - - - - - - - - - - - - - 225

Foolish Fashion—Page Illustration - - - - - - - 226

Spring Announcement Number

On 18 February Vogue will publish its annual Spring Announcement Number. This issue is devoted to the early output of Spring Novelties. Models from the leading Milliners, Tailors, Shirtmakers, Bootmakers, Corsetmakers, and Specialty Shops are illustrated and described. This number will also contain in addition to the regular weekly departments a number of clever special features and an illustrated short story. The cover will be printed in colors. Price, 25 cents.

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers. We believe every firm and individual here represented to be thoroughly reliable, and should be obliged for an immediate report of any cause for dissatisfaction.

BUSINESS NOTICES

Vogue is published weekly, on Thursdays, by The Vogue Company, 11-15 East 24th Street, New York City; M. L. Harrison, 11-15 East 24th Street, New York City, President; W. O. Harrison, 11-15 East 24th Street, New York City, Secretary and Treasurer.

Cable Address: "Vogue, New York."

Subscriptions for the United States and Mexico, four dollars a year in advance, postage free. For foreign countries in the postal union, five and one-half dollars a year, postage free. For Canadian delivery, postage must be added at the rate of $1.25 per year. Remit by check, draft or postal or express money order. Other remittances at sender's risk. Regular numbers, ten cents per copy. Special numbers, twenty-five cents per copy.

Manuscripts must be accompanied with postage for their return if unavailable. Vogue assumes no responsibility for unsolicited manuscripts except to accord them courteous attention and ordinary care.

Changes of address.—The addresses of subscribers will be changed as often as desired. In ordering a change of address both the old and the new address must be given. Two weeks' notice is required.

Entered at New York City Post Office as second-class matter.

RATES.

These cards are $1.00 per week, or $25.00 per year. Copy must be in Vogue office 12 days in advance of publication.

Art Goods

Ladies' Genuine Goat Skin
Leather handbags, suitable for shopping. Price 75c. Made in Red, Brown, Black or dark Green. Art Leather Nov. Wks., 88 Miller St., Rochester, N. Y.

PLAYTIME PUZZLES sent promptly, postpaid in the U. S., at the rate of one cent for each section of the puzzle. E. L. N. Foster, Wister St. & Olney Av., Germantown, Phila., Pa.

Boas, Feathers, Etc.

MME. APHE. PICAUT
OSTRICH BOAS AND FEATHERS.
Repairing, Cleaning and Dyeing.
38 West 34th Street. New York.

Bridge Whist

"RAD-BRIDGE" CLUB LINEN PLAYING CARDS. Design of back fine hemstitched linen. Patented. Red, blue, brown and green. 25c. pack. Gold Edge, 35c. Send for samples.

"RAD-BRIDGE" LIFE'S BRIDGE PAD. 26 illustrations by "Life" artists in pad of 50 sheets. Space for more than 150 rubbers. 35c.; 3 for $1.00. Sample free.

"RAD-BRIDGE" IS THE STERLING MARK on Bridge accessories the world over. Lithographed score pads, 39 numbers; pad holders, Sets, etc. Send for illustrated catalog.

"RAD-BRIDGE" GOODS ARE SOLD by first-class dealers everywhere, or will be sent direct, carriage paid, on receipt of price. Dept. V. Radcliffe & Co., 144 Pearl St., New York.

Cleaners and Dyers

LACES DYED TO MATCH
Gowns, Dressmakers' materials, garments cleaned, dyed. Madame Pauline, main office, 233 W. 14th St., N. Y. Branches: 21 W. 24th St., 3 E. 30th St.

SCHWARZ & FORGER
Cleaners and Dyers of Fine Gowns.
592 Fifth Ave.—1 East 38th St.
158 Bellevue Ave., Newport, R. I.

LACES, CHIFFONS, BRAIDS Dyed and bleached to match gowns. Garments cleaned and dyed. Out-of-town orders solicited. J. Bass & Co., 34 W. 29th St., N. Y. Tel. 1117 Mad.

REES & REES
New York, Boston, Philadelphia. Prompt, Efficient, Satisfactory Work. Main office and works, 232-234-236 E. 40th St., New York. Tel. 4561 38th.

Confections

CHARGE ACCOUNTS
From everywhere solicited at the home of SALTO Nuts and very fine Chocolates and Bon-Bons. HATCH, Broadway and 30th Street, New York.

Corsets

MME. GARDNER
New French Hygienic Models. Individual design, superlative excellence in style, fit and finish. 353 Fifth Ave., N. Y. (Alvin Bldg.). Tel. 3426 Mad. Sq.

MME. ZUGSCHWERT
Custom Corsets. All Designs.
Latest Creations in Lingerie.
Republic Building, 209 State Street, Chicago.

MME. SCHWARTZ
CORSETIERE.
12 West 39th Street, New York.
Telephone, 4882 38th St.

MME. BINNER
CORSETIERE.
is cultivating figures with her famous corsets at 18 East 45th Street, New York.

MME. ROSE LILLI
CORSETIERE.
Corsets made in 24 hours for out-of-town patrons. 666 Lexington Ave. Phone 1131 Plaza, N. Y.

OLMSTEAD CORSET CO.
High Grade Corsets designed for each individual. "Gossard" Front Laced Corsets. Lingerie. Tel. 5224 Gramercy. 44 West 22d St., New York.

MME. C. PHILLIPSON, Inc.
IMPORTER AND MAKER OF CORSETS.
346 Fifth Ave., cor. 45th St., Silo Bldg., N. Y.
Telephone, 3108 Bryant.

MLLE. T. L. DE VILLIERS
Special Custom Made Corsets. Also for singers, horseback riders and maternity. 67 W. 55d St., New York. Tel., 6216 Plaza.

Decorators

Interior Decorating and Designing.
Unique and Original Architectural Plans Furnished for Houses, Cottages, &c. Correspondence solicited. Mrs. M. S. Morris, 4 W. 40th St., N. Y.

Exotic Wares

THE LITTLE STUDIO SHOP
Calls attention to its removal. Special line of Valentines and Favors. Afternoon tea.
22 West 37th Street, New York.

Fancy Shops

THE ARNOLD BAZAAR
48 W. 22d St. Tel. 6855 Gram. Women's, children's, infants' fine knit underwear. Baby outfits our specialty. Complete line of "Those 'Arnold' Goods."

CHILDREN'S CLOTHES
Ladies' Blouses, Thin Gowns and Negligees. Mail orders filled. Miss L. E. Preston & Co., 11 East 33rd St., N. Y., with Quillet, halter.

The Copeland Perfect Fitting
Nether garments, negligees, blouses, etc. made to order. Smart, satisfactory, distinctive. Mrs. Copeland, Cambridge Bldg., 5th Av. & W. 33d St., N. Y.

Furs

ANNUAL SALE
Broadtail, Caracul, Pony, Seal Coats, Lynx, Mink, Ermine, Sable Sets. Exceptional low prices. A. H. Green & Son, 25 W. 23d St., near 5th Ave., N. Y.

Gowns and Waists

MME. GARDNER
Every Description of Garments for Morning, Afternoon and Evening wear in exclusive designs. 353 Fifth Ave. (Alvin Bldg.), N. Y. Tel. 3426 Mad. Sq.

MRS. BUSSE
766 Madison Ave., near 66th St., New York. Evening, street and tailor-made gowns, imported and original designs. Evening gowns a specialty.

Miss Manie Guion Thompson
32 E. 58th St., N. Y. Misses' and children's clothes made to order. Coats, Hats and Bonnets, Ladies' Shirt Waists. Imported and original models.

MME. ELISE, IMPORTER
(Formerly with Doucet, Paris.) Street dresses and Directoire gowns a specialty. 59 East 29th Street, New York. 'Phone, 4094 Madison.

ATLANTIC CITY, N. J.
U. A. MURRAY,
Gowns and Wraps.
1115 Atlantic Avenue.

ANTHONY TUNA
Ladies' Tailor and Furrier. Habits in cross or side saddle styles. Mail orders solicited.
20 East 33d St.

M. COWEN CO.
Importers, Ladies' Tailors and Furriers. Habits of All Descriptions. Moderate prices.
7 West 38th St. Tel. 498 38th.

Gowns and Waists—*Cont.*

HELLESOE-STREIT CO.
182 Michigan Ave., Chicago. Silk, Flannel and Linen Shirtwaists and Shirtwaist Suits. Exclusive Belts, Stocks and Collars. No Catalogue.

MRS. PABODIE-JONES
Evening, reception, street gowns, waists. Materials accepted. Imported designs. Altering.
210 W. 83d St., N. Y. Phone 104 Riverside.

GEO. ELLIS LADIES' TAILOR. Makes smart, plain, fancy suits from $40.00. Latest imported styles. Material accepted, designed. Moderate. 25 E. 24th St., N. Y. Phone 479 Mad.

A SPECIAL MODEL GOWN
For house or street wear, price $45. Also wraps, novelties, infants' wear, etc. Inspection invited. Mrs. Miltenberger, 551 Fifth Ave., New York.

KELLENS
Dressmaking, Fancy Waists, Tailor Gowns, Latest Coats, etc. Materials accepted and designed. Prices moderate. 134 W. 48th St. Tel. 3043 Bryant.

MISS J. AUSTIN
Maker of Gowns for all occasions. Exclusive designs and perfect fitting. Moderate prices.
150 East 27th Street, New York.

R. BRAUER
Ladies' Tailor and Importer.
Mail orders solicited. Prices from $50.00 up.
106 W. 43d St., N. Y. Tel. 792 Bryant.

THE MENDING SHOP Dresses Cleaned, Pressed, Lengthened or Shortened. Shirt waists and gowns refitted. All kinds of Mending, Darning, Repairing. 20W. 31 St., N. Y. Tel. 189 Mad.

TAILOR GOWNS
Remodeled to prevailing styles by J. H. Comstock, for the past 14 years at 51 West 28th St. Tailor suit, $60.00. Tel. 158 Mad. Sq.

BERTHA
Maker of gowns, blouses, etc.
Orders by post receive immediate personal attention. 41 West 36th Street, New York.

De BAUN.
Gowns, Waists and Neckwear novelties. Mail orders given special attention. 28 W. 33rd St., New York. Tel. 4945 Madison.

MISS MANN Maker of Gowns. Latest Models of Blouses and dainty Frocks for Southern wear. Children's Dresses made to order. 311 Madison Ave., Next to S. E. cor. 43d St., N. Y.

JANE (Incorporated), Originator of the Jumper, costumes for all occasions. Every facility for and personal attention given out of town patrons. 17 W. 30th St., N. Y.

A. LUST
Ladies' Tailor. Riding Habits.
Special attention given to mail orders.
30 W. 32d St., New York. Tel. 3639 Mad. Sq.

Hair Dressing

SATTLER'S
Specialist in Hair Coloring, Hair Goods, Marcel Waving.
18 West 31st Street. Tel. 263 Madison Sq.

ALEXANDER, Marcel Waving, Shampooing, Hair-Dyeing, Scalp Treatment, Facial Massage, Manicuring in all its branches. 49 W. 34th St. (near Waldorf), N. Y. Tel. 3618 38th.

Laces and Embroidery

MRS. RAYMOND BELL Importer of hand-made Irish laces; Carrickmacross, Limerick, Crochet and Point. Attractive neckwear novelties. 18 W. 33d St., opp. Waldorf-Astoria.

The Scuola d'Industrie Italiane
59 W. 39th St., N. Y. Exhibition and sale of Italian Embroideries and Laces. Florentine Art of Lace Mending. 10 a.m.-5.30 p.m. Tel. 4454 Bryant.

CHIC ART ROOMS
Original and exclusive ideas in art embroideries. Blouses to order. Real laces. Designing and stamping. 295 Fifth Ave., New York.

ST. LEON—New York—Paris
Largest Importer of Irish Lace Garments in America. Special Mail Order Facilities.
135 W. 45th St., N. Y. 'Phone 5292 Bryant.

Massage

MAUD WIHR Swedish Specialist. Facial and Body Massage, Scalp and Hair Treatment, Hair Goods, etc. Toilet preparations. 9 E. 35th (opp. Altman's). Tel. 5367 Mad. Women only.

Electro Massage—Facial Massage
Electric Baths at Ladies' Residences. Physicians' Testimonials. A. D. Butler, 44 West 22d St., New York. Telephone, 5224 Gramercy.

Millinery

MME. GARDNER
Attractive showing of Model Hats from the foremost Parisian Modistes always on exhibition. 353 5th Ave. (Alvin Bldg.), N. Y. Tel. 3426 Mad. Sq.

HOYT, MILLINERY
Importer of Fine Millinery.
Correct Style for Tourists.
St. Paul, Minn. 4th and St. Peter Sts.

BURBY, MILLINERY.
564 Fifth Ave., cor. 39th St. Tel. 3869 38th St.
Smart Paris Models from the prominent French Milliners, received weekly.

MILLINER
Artistic, stylish. Go out or take work home. Moderate. Feathers and Boas made, dyed, cleaned, curled. Morris, 126 W. 91st St., N. Y.

THEILER, IMPORTER
The Latest Millinery Creations from Paris in trimmed and tailored hats.
28 West 31st Street, New York.

LOUISE SHEPPARD
Successor to Burdette.
Latest Designs in Millinery.
9 West 30th Street, New York.

VISITING MILLINER
Remodelling a Specialty.
Up-to-date trimming.
Prompt Attention. Dare, 9 E. 30th St., N. Y.

GENARD
Milliner.
Exclusive Models.
2190 Broadway, New York. Telephone, 8595 River.

Hodge's Millinery Parlors
Specialty—making hats to suit individual style of customer. Models on exhibition at
52 West 38th St., New York.

Maison Hume, 57 Randolph St., Chicago (main floor Masonic Temple, opp. Marshall Field & Co.). Imported Millinery and Novelties at popular prices. Mr. Hume, formerly with Maison Nouvelle.

Mourning Millinery.

CORRECT MOURNING CRAPE
Silk and net hats, toques, bonnets and veils.
HENESEY,
Fifth Ave., cor. 38th St. Tel. 397 38th.

Music.

A Lesson with Leschetizky
(Chopin Etude, Op. 25, No. 3.) First of a series of lessons as taught by Leschetizky. $1.00 post paid. Isabel Judith Miller, 326 W. 58th St., N.Y.

Rooms, Ap'ts, Etc.

69 MADISON AVENUE
Newly appointed house, first-class, central. Rooms single and en suite. Electric lights, steam heat, telephone in every room. Southern cooking.

THE ADRIENNE, 319 and 321 West 51st St., N. Y. Quiet house, centrally located, excellent cuisine.
Miss Proudfoot.

Selling Agents

SELLING AGENT
An idea how to dispose of a gown from an over-stocked wardrobe. Write for particulars. H. P. Burleigh, Canaan, N. H.

Shopping Commissions

H. GOODALE ABERNETHY
Shopping Commission. No Charge.
37 Madison Avenue, New York.
24 Regents Park Road, London. 1 Rue Scribe, Paris.

MRS. E. F. BASSETT
145 West 105th St., N. Y., Shops for and with customers, free; suggests costumes, household furnishing, decorations, etc. Tel., 4452 Riverside.

Mrs. Sarah B. Darling Successor to Mrs. Katherine A. Bidwell, Purchasing Agent. Accompanying out-of-town patrons. No charge. References. Chaperoning. 51 W. 16th St., N. Y.

CHINATOWN SHOPPING
Kimonos, Mandarin Coats, waist and dress patterns. Exclusive Oriental Novelties, etc. Lillian Wurkheim, 319 Walnut St., San Francisco.

CHICAGO SHOPPING Will purchase anything for personal or household use, promptly, efficient service. Circular, references. Mrs. Chas. O. Parmelee, 4914 Forestville Ave., Chicago.

SHOPPERS' AND BUYERS' GUIDE
Continued.

Shopping Comm.—*Cont.*

MRS. S. D. JOHNSON Shops for and with customers, without charge. Mourning outfits furnished promptly and carefully. Telephone connection. 139 East 33rd Street, New York City.

MRS. VIRGINIA WARREN "Lyonhurst," Broadway and 76th Street. Shops for and with customers without charge. Samples and full information on request.

MRS. VIRGINIA WARREN "Lyonhurst," Bway and 76th St. Trousseau a specialty. Gowns matched in hats, gloves, hose, shoes, bags & parasols. Information cheerfully furnished.

MRS. F. W. WEIR General Purchasing Agent and Corsetiere. Front and back laced corsets made to order, $7.00 up. 756 7th Ave., N. Y. Telephone 2913 Col.

PARIS AND NEW YORK SHOPPING. Tea Room and Novelties. Mrs. H. E. Richardson, 9 West 21st St., N. Y.

MRS. MARTHA ARNOLD, office, 122 West 71st St., New York. Personal and household shopping of all kinds promptly attended to. No charge. References.

MRS. B. SIRE, Room 907—34 W. 33rd St., opposite Waldorf-Astoria, N. Y. Purchases made for and with customers, free of charge. References. Phone, 145 J River.

MRS. F. N. DAVISON Registered Shopper in all lines. Shops for and with customers. No charge. Correspondence solicited. 225 W. 45th St., New York.

MISS HELEN CURTIS 96 Fifth Ave., N. Y. General shopping for and with customers; no charge. House decorations, dinner cards, favors a specialty. Circular. Bank references.

NEW YORK SHOPPING Free Experienced, reliable Shopper for out-of-town customers. Good taste and best values guaranteed. Miss G. Cate, 123 Fifth Ave., New York.

MRS. M. L. WATSON Purchasing Agt., wearing apparel, household furnishings, flowers, steamer baskets, antiques, etc. No charge. References. 462 Convent Av., N. Y.

M. W. Wightman & Co. Shopping Agcy. Est. 1866. 44 W. 22d St., N. Y. Shopping of every description for Men, Women and Children. House Furnishings. No charge. Tel. 5224 Gram.

Special Notices

WEDDING VEILS and Wreaths to order from $10 to $25. Write for sketches and particulars. Mail orders a specialty. Miss Allien, 11 E. 33d St. With Quiller.

BEADS, Spangles, Jewels, Chenilles, Gold Threads, Tapestry Silks, Embroidery Materials. Everything in this line that can't be had elsewhere. Peter Bender, imp., 111 E. 9th St., N. Y.

Stenciling for Home Decoration Stenciling done or stencils sold. Suggestions for Interior Furnishing. Bowdoin & Manley, 546 Fifth Ave., N. Y.

Tea Rooms

THE FERNERY 11 West 33d St., N. Y. BREAKFAST, LUNCHEON, AFTERNOON TEA and TABLE-D'HOTE DINNER. Tel. 237 Madison. S. M. Tucker.

THE LONDON TEA ROOM 291 Fifth Ave., N. Y., bet. 30th and 31st Sts. Tel. 257 Mad. Luncheon, Afternoon Tea, Dinner Parties. Catering for At Homes. Waitresses furnished.

SUNNY SOUTH TEA ROOM Luncheon 12 to 2. Table d'hote, 40 cents. A la carte. 3 West 38th Street, New York.

Rip Van Winkle Tea Room 4 W. 46th St., N. Y. Tel. 5474 Bry. Large Colonial Room for private luncheon, dinner, tea, bridge and dancing, parties, concerts and receptions.

Toilet Preparations

WOMEN WHO APPRECIATE toilet articles of merit and rare sachets buy from Mrs. Copeland, Cambridge Bldg., Fifth Ave. and W. 33d St., N. Y. Send ten cents for samples.

MYSTIC CREAM, the original and perfect non-greasy Toilet Cream. A revelation to women who suffer with chapped hands. Write for sample. Ogden & Shimer, Middletown, N. Y.

Toilet Preparations—*Cont.*

DERMA "CREME HELENE" The finest cream after automobiling. If your department store does not handle, write Derma Co., Inc., N. Y. or 'phone 33 Stuyvesant.

LIQUIDERMA. Perfect Liquid Rouge. Cannot be detected. 50 cents per bottle at department stores, or by mail from Derma Co., Inc., 18 E. 17th St., N. Y.

K. M. Brown's Pine Pilose The Wonderful Dandruff Cure and Hair Food. Positively prevents baldness. 55 cents, postpaid. K. M. Brown, 21 East 75th Street, New York.

Perspirodor Cream A toilet requisite; destroys all odor of the body instantly. Send 25c. for jar, or 10c. for sample. Perspirodor Co., 1 West 34th Street, New York. Agents wanted.

Ask Your Grocer For

"SALADA" TEA

For quality and flavor it has no equal.

Lead packets only.

Trial packet 10c. At all grocers

Wisdom.

As your teeth are wanted to last—for time to come—begin at once their daily antiseptic cleansing with

Calvert's

Carbolic Tooth Powder.

Price from 15cts. Sample and booklet from Park & Tilford, 927 Broadway, New York.
Makers: F. C. Calvert & Co., Manchester, England.
Canadian Depot: 349 Dorchester Street West, Montreal.

All Odors of the Body

whether from perspiration or whatever the cause are neutralized by the snow-white cream that cannot soil or harm and has no odor of its own.

"Mum"

25c at drug- and department-stores
If your dealer hasn't "Mum" send us his name and 25c, and we'll send it postpaid.

MUM MFG. CO. 1122 Chestnut St. Phila.

NEXT WEEK

the

SPECIAL Spring Announcement NUMBER

of VOGUE will be published

All Newsstands-Price 25 Cts.

WOMEN · LADIES · MAIDS · GIRLS

"The Royal Road to Beauty"

ASK FOR BOOK Q

THOMPSON OF WORCESTER Worcester, Mass.

DESCRIPTIONS OF FASHIONS

PAGE 207

LEFT FIGURE.—Costume of moss green serge trimmed with black satin and black silk embroidery. The gown is slashed open on the sides from sleeve to hem with the edges heavily stitched, exposing an underskirt of self-tone green satin, and the opening is closed halfway down by a point of the cloth, trimmed with a figure of black silk embroidery and jet. The bodice is made in a coat effect with revers. The cloth sleeves are cut in one piece with the shoulder pieces. The yoke, which is of plaited net, is pointed in front, square in back, and similar net shows through the slash in the middle back. The black satin girdle is in two pieces, ending at the satin underskirt on either side in points. The wrist frills and jabot match the yoke. Turban of Milan straw with a black satin crown band, embroidered in pale green and a large black satin chou.

MIDDLE FIGURE.—A new French model for an evening cloak of green chiffon, completely covered with black silk soutache braid in a fern-leaf pattern, with the sleeves, high collar, yoke and piece under the arms of satin in a darker green. Three rows of black braid with black braid buttons trim the skirt hem, the armholes and neck. The coat opens on the right side, while on the left is placed a large oval pattern of heavy black silk braid.

RIGHT FIGURE.—Gown of rose-pink supple satin with a tunic of silver net, edged with galloons of silver bullion lace, crossing in front and in back. The sleeves, tucker and narrow girdle are of folded pale blue tulle, and the pieces over the shoulders are of the rose satin. The sleeves are trimmed with the silver galloon, and a motif of silver thread trims at the front and back of corsage. Grecian bands of silver gauze with two roses of pink satin ribbon on the right form the head-dress.

PAGE 209

LEFT FIGURE.—Luncheon gown of prunelle indro silk, hand embroidered in shades of prunelle and mauve, with the tops of sleeves and yoke band of silvet net embroidered in mauve. The skirt is buttoned on either side of the front with embroidered silk buttons, and is laid on either side of the back in a wide box plait which opens below into the train. The sleeves are of chiffon cloth in broad tucks. The bretelles over the shoulders are of prunelle chiffon cloth with a band edging of the silk embroidered in silver thread. Yoke of plaited net with pieces laid on to form diamonds. Hat of mauve silk straw, faced with prunelle silk and trimmed with stiff prunelle wings and a large silver rose.

MIDDLE FIGURE.—Reception gown of raspberry red etamine with an empire back. The skirt in front, the slashes in the bodice, and the outside edge of the sleeves are piped with self-tone silk and trimmed with tiny red silk buttons. The sleeves are three-quarters in length, and tight, with a frill of white lace under the piping and at the edge. The collar and yoke which also shows through the slashes over the shoulders are composed of white Chantilly lace and plaited bands of white net. Hat of raspberry-red hair straw faced with self-tone satin and trimmed with two uncurled ostrich plumes.

RIGHT FIGURE.—Gown of taupe ottoman silk with the bodice appliqued in a deeper tone of taffeta. The skirt is brought around to the left in a point, and the side seams are piped with the silk. The sleeves are formed of deep folds of silk laid one over the ther. The yoke is of net with lace appliqué. A large picture hat of fine black straw, trimmed with black satin ribbon and two large, black plumes. The underbrim is bound in taupe Ottoman silk with silk appliqué in a deeper tone on the wide left side.

MIDDLE PAGE

LEFT FIGURE.—Afternoon costume of mousseline voile in stone green with an empire back. Bands of the material, soutached in scroll design, trim. The tabs of

(Continued on page 202.)

JANE
(INCORPORATED)
Originator of the Jumper

Creator of gowns of distinction and refinement.

Attractive gowns for the South.

Sketches and Estimates submitted upon application.

17 WEST 30th ST., NEW YORK

TRADE MARK REGISTERED

OMO

is the only

Dress Shield

that is both odorless and moisture-proof

The other advantages of the Omo Shield are that it is

hygienic	not irritating or injurious to the skin
washable	
white	
light in weight	protection for the dress against perspiration stains
cool	
comfortable	

EVERY PAIR WARRANTED

Insist that your dressmaker or tailor use the Omo Dress Shield.
In many different styles and sizes at all good stores, or a sample pair sent prepaid on receipt of 25 cts. Our "Dress Shield Brieflet" will interest every woman. Sent free.

Omo Manufacturing Company
Dept. 9, **Middletown, Conn.**

BLACK FANCY SILK WAIST
made of best quality chiffon taffeta, trimmed with braid and buttons, made like model, regular $15 value ONLY **$8.50**
Mussaline waist, same style, any color, only **$7.00**, made to order. Fit guaranteed. Send in correct measurements. Mail orders only. **M. BRILL, 783 3rd Street, Milwaukee, Wis.**

ANNOUNCEMENT

In response to numerous requests from readers of "Vogue," we take pleasure in announcing that we are ready to furnish the famous HAND BLEACH AND WHITENER that was first used by Mrs. Ayer when she attended the coronation of King Edward the Seventh. It created a sensation then. It will do so now, particularly as it does not contain Lead, Zinc or Arsenic in any form (can be used also on the arms, neck and shoulders). Just exactly what you have been looking for and wondering where you could get it.

Large Jar $1.00

CAUTION: The genuine bears this label in embossed gold.

THE SIGN OF THE GENUINE Harriet Hubbard Ayer TOILET PREPARATIONS NEW YORK PARIS LONDON CHICAGO

Authorized Harriet Hubbard Ayer Preparations

Face Cream	$1.50
Face Powder	$1.00 and 50c.
La Belle Coquette (Pomade)	$1.00
La Belle Coquette (dry) $1.00 (liquid)	.50
Wrinkle Eradicator	3.00
LUXURIA, the marvellous skin cleanser	.50
Skin and Tissue Builder and Massage Cream	1.00
Sculpinol	1.00
Eau de Beauté	1.00
Complexion Balm	1.00
Moth and Freckle Lotion	1.00
Complexion Brushes	$1.50 and 1.00
Brilliantine	.50

On sale at Altman's, McCreery's, Macy's, Stern's, Hegeman's, Riker's.

ANNOUNCEMENT: The May Drug Co. (7 stores) are our exclusive agents in Pittsburg and vicinity.

For booklet address

HARRIET HUBBARD AYER, 1 W. 34th St. New York City

An expert masseuse from Paris, France, will give massage treatments, by appointment only, at the above office.

Learn How To Make Your Frocks

After the Latest Paris Models

Our Pupils

have learned how to do so successfully in our

Dressmaking Classes

Send for circular to

S. T. TAYLOR COMPANY

Publishers of LE BON TON

13 & 15 West 34th Street, New York

Opposite Waldorf Astoria

REAL BRASS NIGHT LAMP

Value $4.00

Mailed to your home upon receipt of $1.50

CHAS. BURKE

Foreign Odd Bits

12 W. 22d St. New York

the voile, at the waist line and on the front of the skirt, are finished with cloth-covered buttons. The inner side of the sleeve is laid in groups of fine tucks. High collar of stone-green net. Hat of fine black straw with a wreath of mahogany-red roses and stone-green novelty feathers.

SECOND FIGURE.—Street costume of cachemire de soie in brick color. The front has a deep panel of the material set in from yoke to hem. Stitched bands of the cloth start from the bust line on either side of this panel, and are drawn over the shoulder and the upper part of the sleeve to form the entire back, as seen in the illustration. Self-tone silk soutache trims. The sleeves and yoke are of pale gray chiffon, unlined. Large toque of gray hair straw, trimmed with ostrich tips and surah silk in brick red.

THIRD FIGURE.—Suit of pearl-gray satin cloth, having a round, flat collar and buttons of silk in a dull metal gray. A band of the silk finishes the inner side of the pointed cuff. Hat of pearl-gray silk. The crown is composed of a mass of ragged robins with dull gray aigrettes at the left.

FOURTH FIGURE.—Gown of silver-white crêpe de chine with the corsage and sleeves of white metallic tissue, laid in fine folds. Bands of the crêpe de chine, embroidered in silver thread, trim the corsage, and a silver motif is embroidered at the waist line in front. Yoke and deep cuffs of Irish lace. Hat of fine leghorn with a large, black velvet bow. Parasol of white silk edged with lace.

FIFTH FIGURE.—Costume of arab silk in champagne color, with stitched bands and buttons of the material. The corsage and upper sleeves are made of Venetian point lace with lower sleeves and yoke of folded, cream filet net. The yoke is bordered with a narrow fold of pale coral satin. Hat of Milan straw with a swathe of embroidered net and brilliant coral roses.

SIXTH FIGURE.—Gown of Chinese silk linen in natural color with a graduated panel inset at front and back. The front panel is edged with large buttons covered with the material, and two similar buttons are placed at the high waist line in back. The vestee of taffeta silk in self-tone is braided in soutache, with a frill of coffee-colored lace at the left. Persian braid in coffee, Nattier blue and gold, borders the vestee. The lower part of the sleeve is trimmed with Persian braid and a frill of coffee lace. Yoke of English point. Black hair straw hat with a touffe of black aigrettes.

SEVENTH FIGURE.—Afternoon gown of silk voile in periwinkle blue, trimmed with stitched bands of taffeta to match. Yoke of baby Irish lace and sleeves of folded blue net, unlined. Panama hat draped with a blue scarf.

SOCIETY

DIED

Burden.—On Tuesday, 2 Feb., 1909, William Armistead Moale Burden, in the 32d year of his age.

De Navarro.—On Wednesday, 3 Feb., Jose Francisco de Navarro, in the 86th year of his age.

ENGAGED

Hurry-Swift. — Miss Elizabeth Maria Hurry, daughter of Mrs. Randolph Hurry, to Mr. Lawrence Swift.

Smith-Graham. — Miss Gladys Smith, daughter of Mrs. L. Jacquelin Smith, to Mr. Edward Graham, of Boston.

WEDDINGS

Kuhn-Wheelen.—6 Feb.—Mr. C. Hartman Kuhn and Mrs. Laura Baker Wheelen were married on Saturday, 6 Feb., in Holy Trinity Memorial Chapel, at Philadelphia. Present were: Mr. and Mrs. Craig Biddle and their two sons, Mr. Craig, Jr., and Mr. Livingstone Biddle; Mr. and Mrs. Robert Goelet, Mr. Hartman Kuhn Harris, Mr. and Mrs. T. De Witt Cuyler, Mr. and Mrs. Alexander Van Rensselaer, Mr. T. Laurence Paul, Mrs. Henry H. Brown, Mr. and Mrs. Joseph Carson, Mr. and Mrs. Charles L. Wheelen, Mr. Frank T. Patterson, Mrs. B. F. Clyde, Mr. and Mrs. William Rudolph Smith, Mr. and Mrs. Alfred C. Harrison, Mr. and Mrs. William W. Curtin, Miss Pauline Townsend, Mr. and Mrs. J. Hamilton Harris, and Miss Mary Kuhn Harris.

Le Boutillier-Stevenson.—4 Feb.—Mr. Thomas Le Boutillier, 2nd, and Miss Florence Stevenson, daughter of the late David Stevenson, were married on Thursday, 4 Feb., at the residence of the bride. Maid of honor: Mrs. James Russell Harris. Best man: Mr. John A. Le Boutillier.

Powers-Ludington.—4 Feb.—Mr. John C. Powers and Miss Helen A. Ludington, daughter of Mrs. Benjamin Lyman Ludington, were married on Thursday, 4 Feb., in the Madison Avenue Presbyterian Church. Maid of honor: Mrs. J. Nelson Shreve. Best man: Mr. Walter C. Powers. Ushers: Mr. Willim F. Powers, Mr. Frederick P. Phillips, Mr. Eugene J. Koop, Mr. William C. Post, Mr. Charles A. Boody and Mr. Frank Barker. Present were: Mr. and Mrs. Edwin Gould, Miss Helen M. Gould, Mrs. George F. Shrady, Mr. and Mrs. Daniel Bacon, Mr. and Mrs. John Aspegren, Judge and Mrs. James A. Blanchard, Mrs. E. Frank Coe, Mr. and Mrs. John Carstensen, Mr. and Mrs. George W. Ely, Mr. and Mrs. George C. Riggs, Mr. and Mrs. Morton F. Plant, Mr. and Mrs. Isaac Judson, Mr. and Mrs. J. Paul Meyer, Mr. and Mrs. Frank D. Tuttle, Mr. and Mrs. Martin W. Littleton, Mr. and Mrs. Edwin Drexel Godfrey and Mr. John S. Holbrook.

Tate-Doudge.—10 Feb.—Mr. Williamson Tate and Miss Edith Doudge, daughter of Mrs. James R. Doudge, were married on Wednesday, 10 Feb., in St. Bartholomew's Church. Maid of honor: Mrs. Dorrance Reynolds. Best man: Mr. Alfred Hearn. Ushers: Mr. James Thomas, Mr. Allison Sands, Mr. Robert Lee Riggs, Mr. James Croodoat, Mr. Kelsey W. Mallinckrodt, Mr. J. Randolph Robinson, Mr. J. Murray Mitchell, Mr. Henry A. Barclay and Mr. Rowland C. West.

WEDDINGS TO COME

Hun-Clark.—20 Feb.—Miss Susan Hun, daughter of Mr. Marcus T. Hun, of Albany, to Mr. Stephen Clark, in the Cathedral of All Saints.

Yoakum-Fosdick.—23 Feb.—Miss Katheryne Yoakum, daughter of Mr. Benjamin Yoakum, to Mr. Paulding Fosdick, in the Fifth Avenue Presbyterian Church.

DANCES

Pupin.—5 Feb.—A dance was given on Friday, 5 Feb., by Professor Michael I. Pupin, for Miss Varvara Itanka Pupin, at Sherry's.

DINNERS

Sheehan.—4 Feb.—A dinner was given on Thursday, 4 Feb., by Mrs. William F. Sheehan, for Miss Katheryne Yoakum and her fiancé, Mr. Paulding Fosdick.

CHARITY ENTERTAINMENTS

Charity Ball.—9 Feb.—The fifty-first annual Charity Ball in aid of the Nursery and Child's Hospital was held at the Waldorf-Astoria on Tuesday, 9 Feb.

Extravaganza.—3 Feb.—An entertainment in aid of the Chrystie Street House was given on Wednesday, 3 Feb., in the Berkeley Lyceum Theatre.

MUSICALS

Gould.—5 Feb.—A musical was given on Friday, 5 Feb., by Mrs. George Gould, at the Plaza.

THEATRE PARTIES

Robbins.—5 Feb.—A theatre party was given on Friday, 5 Feb., by Mrs. Julian W. Robbins for Miss Sarah J. Robbins.

INTIMATIONS

Bishop.—Mr. and Mrs. Frank Bishop are occupying an apartment at No. 901 Lexington Avenue.

Burr.—Mr. and Mrs. Winthrop Burr have gone to South America.

Butterfield.—Mrs. Daniel Butterfield has sent out invitations for a musical on the afternoon of 16 Feb., at her house, No. 616 Fifth Avenue.

Clark.—Mr. and Mrs. J. Mitchell Clark, who have been in St. Augustine, Fla., have gone to Cuba and Mexico.

Hitchcock.—Mr. Francis Hitchcock has gone to Aiken to stop with Mr. and Mrs. Thomas Hitchcock.

Hamilton.—Mrs. William Pierson Hamilton has gone abroad.

Hutchinson.—Mrs. Cary T. Hutchinson gave a dinner on 6 Feb.

Law.—Mrs. George Law has returned to town from Washington and is at the Plaza.

Lehr.—Mrs. Henry S. Lehr, who has been in Europe for the last two winters, will give a large dinner at her home on 19 Feb.

Lydig.—Mrs. David Lydig will entertain the Thursday Evening Club in Sherry's rooms on the night of 18 Feb., when Mr. Francis Rogers and Mr. Bruno Huhn will be the artists.

Mackay.—Mrs. Clarence H. Mackay has returned from Washington.

Proctor.—Mr. and Mrs. William Ross Proctor are occupying No. 32 East Thirty-ninth Street.

Ronalds.—Mr. and Mrs. Pierre Lorillard Ronalds left for Paris on 6 Feb.

Scribner.—Mr. and Mrs. Charles Scribner have returned from Washington.

Schieffelin.—Mrs. George R. D. Schieffelin has sent out invitations for a theatre party and supper for Miss Florence Ismay, daughter of Mr. and Mrs. J. Bruce Ismay, who has just arrived from Liverpool.

Smith.—Mrs. James Henry Smith is making her headquarters at the Waldorf-Astoria.

Strong.—Mr. Theron R. Strong and Mr. W. Halstead Vanderpoel will give a luncheon at the Baltusrol Golf Club on 12 February.

Twombly.—Mr. and Mrs. Hamilton McK. Twombly have recalled invitations for dinners on 6 and 9 Feb., owing to the death of their son-in-law, Mr. William A. M. Burden.

Westinghouse. — Mr. George Westinghouse, Jr., who is to marry Miss Evelyn Violet Brocklebank, daughter of Sir Thomas Brocklebank, in England, has sailed for Europe.

Witherbee.—Mr. and Mrs. Walter C. Witherbee and Miss Louise Gautier Witherbee left New York for Palm Beach on 8 Feb., to pass the remainder of this month.

CORRESPONDENCE

Asheville, N. C.—Late arrivals: Mr. and Mrs. Frederick Roth, Mrs. Frederick Lacey, the Misses Lacey, Mr. and Mrs. Beverly Jones, Mr. and Mrs. W. H. Frick, Mr. and Mrs. H. E. McClintock and Miss Margaret Morris.

Nassau.—Late arrivals: Mr. and Mrs. T. P. Stewart, Mr. Walter L. Watt, Mr. H. A. McVickar, and Mr. and Mrs. George Sherman.

Palm Beach.—Late arrivals: Mr. and Mrs. I. McDermott, Mr. James McDermott, Miss Stella McDermott, Mrs. James J. Britt, Miss Mary A. Barr, Miss Jane W. Barr, Mrs. A. F. Soria, Mrs. A. M. Schnell, Mr. R. Montgomery Schnell, Mr. and Mrs. S. E. Stevens, Miss M. Antoinette Stevens, Dr. and Mrs. Allen T. Haight, Mr. and Mrs. Elisha Miller, Mr. and Mrs. P. C. Costello, Mr. and Mrs. Eugene M. Kimball, Miss Ruth Kimball, Mr. Robert C. Dorr, Mrs. Emma I. Saxton, Mr. and Mrs. Robert A. McKean, Mr. and Mrs. Theodore Winningham, Mrs. R. H. I. Goddard, and Miss Poindexter.

St. Augustine.—Late arrivals: Mr. C. A. Freeborn, Miss N. M. Hoffman, Mr. F. A. Hoyt, and Dr. Rynier Van Nest.

FOREIGN TRAVEL

Deutschland.—Sailing Saturday, 6 Feb.: Mr. and Mrs. W. G. Harding, Mr. and Mrs. Henry Lewis Delano, Mr. Gilbert C. Brown, Mr. A. Wallace Brown, Mr. George T. Bullard, Mr. Clinton Morrison, Mr. and Mrs. S. S. Schuyler, Mr. and Mrs. John Russell Vanderlip, Mr. and Mrs. S. S. Thompson, Mr. and Mrs. Edgar Selwyn, Mr. Albert Warren Kelsey and the Misses Kelsey, Mr. and Mrs. Frederick F. Marquand, Mr. and Mrs. John A. Dix, Prince Francesco Rospigliosi, Mr. and Mrs. Frederick Carroll Overburg, Mr. and Mrs. F. de L. Hyde, Mr. Benjamin D. Hyde, Mr. and Mrs. William Hand, Mr. and Mrs. Louis L. Hayes, Mr. and Mrs. James Russell Harris, Mrs. John Jay Knox, Mr. Robert Cameron Rogers, Mr. and Mrs. Charles N. Shaw, and Mr. and Mrs. Clarence E. Smith.

Martha Washington.—Sailing Saturday, 6 Feb.: Mr. and Mrs. L. M. Richardson, Mrs. Henry P. Priest, Dr. and Mrs. H. M. Mace, and Miss Edith M. Marshall.

Venezia.—Sailing, Saturday, 6 Feb.: Mrs. Bulkeley Welles, Miss Barbara Welles, Mrs. Harry Plummer, Miss Katherine Plummer, Mrs. Horace E. Smith, and Mrs. Charles E. Bidwell.

VOGUE
MILLINERY SUPPLEMENT

LARGE TULLE TURBAN BY GEORGETTE

NEW COLORS FOR SPRING MILLINERY

THere is a wealth of lovely new colors accepted by Paris authorities, which will beautify the new hats, delightful shades of blue, of copper, rose, fraise, soft vague mauves, vying with fallow tans and taupes, and green tints of marvellous beauty.

It is as yet undecided which color shall be the leader of the season; indications point towards soft blues and rose tones, and the choice will indeed be exceedingly difficult, as all colors are so extremely attractive.

There is, for instance, the latest acquisition in old rose, bois joli. This is an exceptionally soft, delicate tint, on the order of bois de rose (rose wood), but lacking that characteristic brownish tint proper to this shade. Instead, there is a clear, whitish tinge underlying the surface, which lends a lovely metallic effect. Bois joli comes in six tones, of which the palest is a light, exquisitely clear pink, while the darkest is almost like terra cotta, only infinitely less hard.

The dernier cri in mauves is Marjolaine. It comes in fully six tones, one softer and more delicate than the other, and may best be likened to the whitish, indescribably dainty hue of the Parma violets. Translated into English, Marjolaine means "sweet Marjoram," an old-fashioned flower much in favor in the former part of the nineteenth century, and the shade called after this flower gives the exact clue to its exquisite shading.

Mogol is a lovely new yellowish brown, a combination between burnt onion and apricot. The gamut contains six extremely handsome tones, of which the darkest is on the order of a rich, warm golden brown, and the lightest almost an ivory tint. In the intermediary tones the resemblance this lovely color bears to apricot and oignon brûle is most pronounced.

Never was there a prettier shade of blue than Pagoda. It owes its name probably to the fact that it is quite a little on the order of Chinese blue, the pagodas being one of the most valuable possessions of China. The gamut contains only three shades; the lightest is a pale turquoise, with the hard, greenish, rather cold undertone of this latter, greatly reduced and softened; the second is more on the order of bleu gendarme, while the darkest is a perfect peacock shade, with the blue tone much more prevalent than the green.

Zenith is also among the most delicate and softest of the late shades, and is produced in a particularly soft and refined tint in all of its tones, of which there are fully six. The lightest shades are exactly like the cloudy, whitish blue of the hydrangea blossom, the medium ones are a pronounced wistaria, only free from the brownish-gray undertone often seen in this flower, and the two darkest ones give the clue to the perfect blue of the evergreen or gentian flowers.

Abeille, which means bee, is very much like the rich golden yellow tone of the body of this insect, minus the black, velvety stripes, of course. Each one of the three tones constituting this color is most expressive and rich. The lightest is a perfect honey shade, brilliant, and very vivid, the next shows a pronounced undertone of bronze, which makes it similar to moutarde (mustard color), and this bronze tone is still more pronounced in the darkest shade, a deep, warm tint of antique gold, plus a soupçon of deep brown in the cast.

Six lovely tones of light and dark beige compose the new Gravier shade. As the name implies, this shade reminds one of the color of sand, or rather, gravel, with all the variations in the coloring of the latter. The lightest tone is a pale, very soft beige, more inclining towards white than pink, and from there the gamut goes down to a dull, vague brownish black, via khaki, taupe and hibou (owl). This shade is particularly suitable for blending with other, more pronounced tints, but is equally effective when used in several or all of the self-tones.

Muscadin in the deepest of its three wonderfully effective tones is exactly like the rich, mauvish rose tone of the cyclamen, the next is more on the order of the clover blossom, soft and full, looking like a faded rose, and the lightest is a pale pink, which may almost be called old-fashioned, for just this shade was exceedingly in vogue about a hundred years ago, soft, dull and subdued, with an ever so faintly pronounced undertone of pinkish mauve. The word muscadin in its translation means "nutmeg," and is very much like the color of this spicy blossom, of course, not in the dried and hardened state.

No better name than Joyeuse could possibly have been selected for the newest novelty in rose-pink, brilliant, luminous, resplendant with beauty and expressiveness as no other shade in the large collection. There are fully six tones to this color; the two darkest resemble the color of the coral, only a great deal more brilliant and pronounced; the next two are very pale, but still far too deep to be called a pink, about the tone of the rose-pink azalea or camellia, and the two darkest are a soft shell-pink, surprisingly delicate and clear, with a faint "penchant" towards a creamy white. In soft tulles, chiffons and mousseline, nothing could be more attractive trimming than touches of either or all of the six tones of this color.

Tamise—Thames River—the dull, muddy, blackish gray of the waters of this river. However, the color is exceedingly smart and good for blending with other shades. The lightest of the three tones is as clear and hard as aluminum, the next is more on the order of lava gray, and the darkest is the gunmetal shade in perfection—almost a black, with the deep, dull gray tinge underneath the surface.

An altogether different color of water is represented by Bosphere, the soft, vague blue of the waves of the Bosphorus, as vitally different from the color of the Thames water as day is from night. The lightest three of the six tones composing this color are a clear, pale light blue—cloud, gobelin and Largillière blue tones come nearest to them—while the three following ones are very little different from each other, and from the beautiful soft, rich tone of blue generally understood under Tokio.

Important in the list of truly fashionable colors is Veronese—Verona green—an emerald shade, with a pronounced tendency towards a lack of hardness, and also entirely without the bluish tinge ofttimes seen in emeralds. The darkest of the three shades is the exact tone of fresh spinach—dull and very soft—then follows a slightly more vivid tone on the order of melon, and then a clear, rich, though infinitely subdued, lighter tone, similar to that of the foliage of lilies of the valley.

Entirely different from the shade of green just described is Troene—Trojan green. The lightest of the six tones is a clear, cool Nile green, then follows one which reminds strongly of a pronounced reseda shade, the third is more on the order of the pistachio nut, and the three darker ones include three beautiful shades very much in the style of myrtle.

Abesse is a beautiful, rich purple tone, very much on the style of the perfect evêque. The only difference lies in the fact that this shade is, in all three of its tones, perfectly free from the pronounced undertone of carmine characteristic of the color of ecclesiastic garments. The lightest of the tones is a pale mauve similar to the color of the heliotrope, the next is a soft, clear violet, and the third exactly the tone of the ripe plum, a deep, warm, bluish purple, with a metallic surface of white.

Browns, too, are vastly important this season, most of them partaking of the character of khaki shades. "Chevelure" (hair brown) is the latest tint, and comprises six tones of exquisite beauty. The two lightest are warm, clear beige, with a hint at gold color beneath the surface, the next two might as well be called Van Dyck and pain d'epice (gingerbread), for they resemble these tones very decidedly, and the last two of the gamut are very deep, rich, dark brown on the order of sepia and bise (black brown).

Soft, delicate and of alluring beauty is framboise, the raspberry tone "par excellence." The darker two of the three tones are exactly those of the fruit in, and just immediately before its state of ripeness, while the lightest one is a deep, clear rose-pink, very beautiful and expressive. When blended with soft gray or taupe tones, framboise is shown to its greatest advantage, for the one color accentuates the charm and delicacy of the other, but when shown in a combination of all the three tones, it is equally smart and pleasing.

A soft, delicate, vague new tone of gray-green is called Lichen—the French expression meaning exactly what the English does—lichen, or rock moss, and the color being an exact copy of the plant. All of the three tones are remarkably subdued and unobtrusive, the lightest one a dull, whitish gray with just a dash of soft green in the cast, the medium a pale reseda, minus the brownish undertone, and therefore a great deal less expressive, and the darkest on the order of willow green, but also lacking the tinge of brown distinguishing this shade.

Two more shades, entirely different from the ones quoted in the previous paragraphs are also considered exceedingly stylish in the initiated circles of Paris. Both are of a much more vivid, pronounced character, and here is where the difference lies, for the other shades are all decidedly vague and toned down. The one is Grenade, the rich, brilliant tint of the granate blossom is the lightest of the three tones; the next is a rich, glowing ruby shade, and the last a warm Bordeaux, a great deal more subdued than the two first, but also quite vivid enough. The other shade referred to is Royale, the sapphire shade comme il faut. The lightest tone is extremely clear and translucent, just exactly the color of old stained-glass in church windows, and the next two are drapeau (flag), or national blue, and Prussien (Prussian blue), respectively.

VOGUE MILLINERY POINTS

MAny of the new models for southern wear are made of roughly woven silks—rajah, pongee, and tussor textures—with either a facing of the same or of fine straw. One charming model on this order was smoothly covered with pale lichen green rajah, and finished with a facing of the same goods, in a dull, soft khaki tone. The same color combination was carried out in the garniture—a full wreath of slender, greenish gray carnation leaves, dotted with natural-sized flowers in various khaki and taupe tones.

VIolets continue popular; the large, pale Parma violet, particularly, is strongly featured, and is used in big, loosely joined touffes and garlands, adorning straw, braid, silk or tulle hats.

THe return of the Charlotte Corday hat is to be expected with positive certainty. Already there are countless variations and adaptations of this charmingly youthful, becoming style to be seen.

A Lovely chapeau, all in black—a huge Cossack turban—is completely covered with small, star-shaped motives sewed from fine hairbraid, each of which is decorated with a cabochon formed by closely lapping jet sequins in the centre, suggesting a marguerite. The trimming consists solely in a big touffe of aigrettes, caught at the side with a similar motive.

THe size of the new hats is a matter of greatest concern at present; it is as yet undecided which will be the leader—the season is really not nearly advanced enough to say anything positive regarding the matter—but one thing is assured: there will be no eccentricities in shapes and dimensions this season, owing to the increasing tendency towards making the crown's proportion perfectly in accord with that of the brim. Thus too obvious contrasts are, of course, avoided.

WIde, supple straw braid of satiny gloss and great plancy is very strongly features among the new materials of early spring and southern models. It comes in all the latest shades, and is especially beautiful and attractive in a dull, soft tone of blue, partly bleu lavé, partly paon.

A Model of fine pressed milan is conspicuous by its loveliness of coloring in a combination of golden and rust brown, soft fraise and white. The shape—it shows a tall, conical crown and a wide, rigid brim—is entirely in white, but is outlined with an inch-wide border of deep golden brown, and the chip facing is in the same tone. A full wreath of maple leaves in the most gorgeous autumn tints is twined about the crown, and is caught down in the centre with a gracefully crushed and folded ribbon arrangement in two delicate tones of fraise, which blend delightfully with the coloring of the foliage and the pure white of the surface of the hat.

DAffodils and narcissus, the first heralds of spring, figure very prominently among the new trimming accessories. They are used in great, loosely tied sheaves and mostly in natural size, and ditto coloring: pure white and rich golden yellow, with the foliage in a dull gray-green, also copied from nature. On a smart little sailor shape of fine, soft silk braid and rough straw in a rich, deep royal blue, the sole garniture is effected by a touffe of golden daffodils made from sheerest silk. The beautiful flowers spread from either side of the centre front, striving upward and outward, and produce an unusually attractive contour in the finished model.

DRaped scarfs of fine, supple yedda braid are the dernier cri, and are extremely smart on hats of all descriptions. On a chic model of fine Sumatra straw (white with black border and black facing) a scarf on this order entwines the low, wide crown.

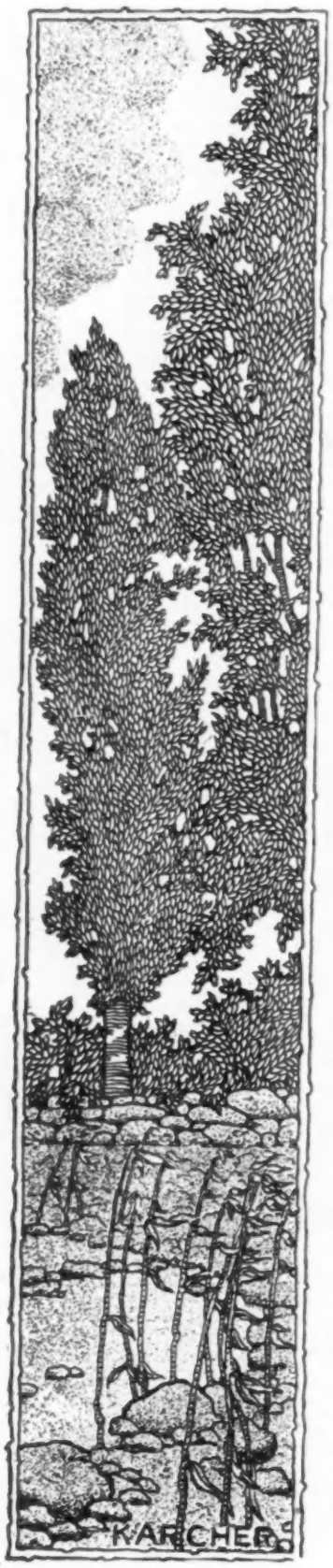
SUPPLEMENT COVER

THe huge turban of Georgette's is shown by Jessette, and for its development soft, sheerest black maline was used. The shape is immensely tall and dome-shaped (much wider at the base than top), and there is no apparent dividing line between crown and brim, as will be noted. The maline is used to form soft, loosely twisted bands, closely joined to each other like ropes and wound about the tulle-covered foundation spiral fashion, following every movement of the shape. A huge Directoire buckle of black jet fish-scales looks lovely over the dull, soft block of the tulle, and in marked contrast with it is the superb touffe of white aigrettes rising from its centre. The proper adjustment of this model is deep over the coiffure, so that the forehead is entirely overshadowed; naturally, this requires a full, wavy style of arrangement of the hair.

AMong the many new turban shapes inaugurated during the winter, and continuing in favor for the early spring season, is the large Cossack turban. This smart form is shown in the Carlier model (from Hennessey) which is here illustrated. The shape is all crown, immensely tall dome-shaped and of colossal expanse at the lower edge; a brim is imitated, however, and in a most unique, novel manner. The same wide, pliable, yedda braid that was used for fashioning the turban, in a lovely, pale tone of Tamise (a beautiful, soft, dull gray, on the order of aluminum), also effects the garniture. It is folded, so as to form a narrow rouleau, and is then applied to the crown in the shape of long, continuous loops, which encircle the turban. The smart effect produced by this clever treatment of the turban is further enhanced by two long, wide quills of satiny gloss.

A Stunning all-black hat from Renard's (a favorite design of Lewis) is the subject of this illustration. The shape is formed by a large, bowl-shaped crown of medium hight, which, however, is greatly increased by the manner in which it is treated—a full, ample section of fine tulle is draped over it loosely, in beret effect, which renders it not only about twice its original hight, but also infinitely softer and more graceful in appearance. The brim, which in comparison with the huge dimensions of the crown seems quite unpretentious, although it, too, is far over medium size, droops softly from the headsize, throughout its circumference, and is masked with soft folds of heavy black faille, which also represents the facing. The base of the crown is encircled by a wide girdle, formed by five rows of large, polished jet beads, and at the left side it is decorated with a lovely jet ornament in cabochon form.

MODELS FROM CARLIER AND LEWIS

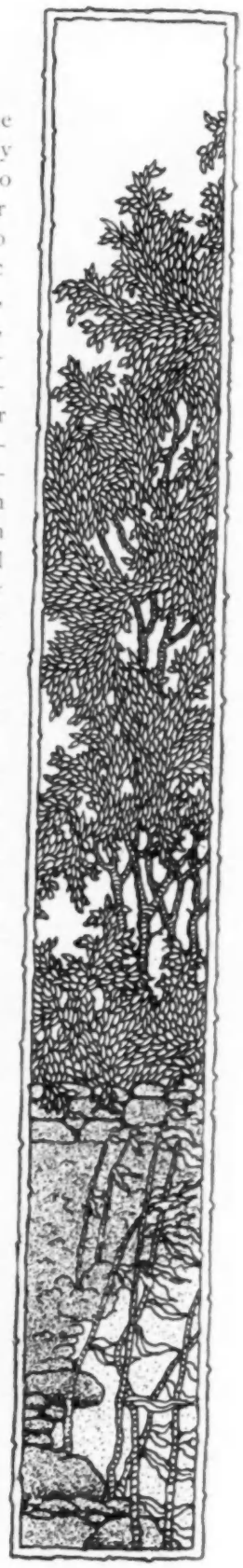


PLAY A NECESSARY PART OF LIFE

THE importance accorded play in the ideal social programme of latter day philanthropists and scientific investigators may surprise some of those otherwise well-informed persons who have never been accustomed to regard recreation as a serious factor in the development of character. To many the recommendation, so emphatically insisted upon by the most enlightened advocates of public playgrounds, that directors be assigned to even the smallest of them, seems one that would involve a futile waste of the taxpayer's money, and yet the experience of those familiar with the movement has convinced them that children left to themselves are incapable of extracting either the same physical good or the same pleasure from their play that they could if properly directed in it, and therefore, that without proficient leaders the purpose of establishing these places of recreation is largely nullified. It is the appreciation of this fact that in recent years has led so many people of means to engage college men and women to direct the play of their little sons and daughters, and certainly those who never trouble themselves to supervise in any way the forms of recreation indulged in by their children are missing great opportunities for their proper physical and moral development.

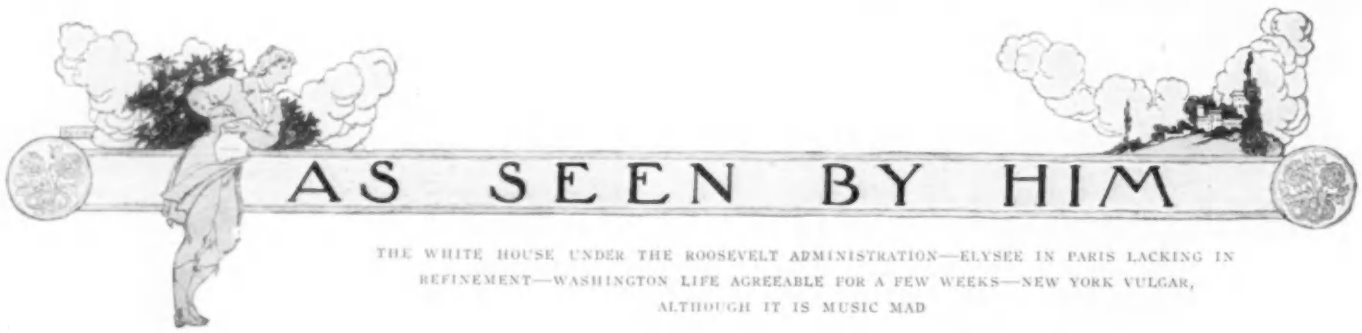
A coming recognition of the natural desire of the human being for play, and of the frequent inability of the individual, even when adult life is reached, to provide for himself in this respect, is indicated by the efforts of a few rural communities to secure properly qualified traveling directors to develop amusement features in their localities, and thus to interest the young people sufficiently to stay the drift from the farm to the city; for even employers of skilled labor in the smaller towns are often much put out because desirable workmen become so discontented with the lack of opportunity for evening diversion that they cannot be induced to remain.

The Puritan view of life, as well as that of Christian theology, until very recently has frowned upon recreation—teaching that the pleasure impulse is a discreditable longing which should be crucified—and the outcome has been that the church, in the days of its greatest influence, not only lost a golden opportunity to direct amusement, but actually forced it upon secular interests, not always governed by worthy motives, to the detriment of thousands of young men and women who cannot now be reached by the settlements or churches of the great cities, and who frequent dance halls and cheap theatres where the physical and spiritual atmosphere is often deadly. Fortunately, a group of enlightened philanthropists has recently undertaken a scientific solution of this phase of the girl problem, and there is prospect that this neglected recreation field of social life will be adequately covered and reformed. The Christian church, in the institutional phase of its development, is also beginning to reverse the policy of the Puritan fathers, so that in the near future it is probable that the need of amusement will be as generally understood as the necessity of physical culture is to-day.



AFTERNOON GOWN, SMART DINNER TOILETTE AND A NOVEL EVENING COAT

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 201



AS SEEN BY HIM

THE WHITE HOUSE UNDER THE ROOSEVELT ADMINISTRATION—ELYSEE IN PARIS LACKING IN REFINEMENT—WASHINGTON LIFE AGREEABLE FOR A FEW WEEKS—NEW YORK VULGAR, ALTHOUGH IT IS MUSIC MAD

NEw Yorkers seem to delight in Washington this winter, and there is a constant exchange of visits. Miss Ethel Roosevelt has many friends in New York, and there have been dances at the White House, official dinners and receptions, which of course included most agreeable foreign representatives. The British Embassy is cosy and homelike, notwithstanding the large rooms, and Mrs. Bryce is a delightful hostess, and the attaches are in all a jolly set.

President Roosevelt has succeeded in bringing to Washington life some ceremony and "exclusiveness," if one may use the term, and there is an added dignity at the White House as far as social matters are concerned. For one thing, we have none of the fads of many other presidents, or rather of the wives of presidents. Mrs. Roosevelt is a general favorite, as she deserves to be, as she is a woman of tact who has filled a difficult position admirably. Her daughter, Miss Ethel, is exceedingly well bred, being refined and gentle. There is an absence of all tendency towards sensationalism in the White House hospitalities, although there is a certain spirit of democracy which must exist in a republic. The White House is a much more representative executive residence than, for instance, the Elysee in Paris. There the successive presidents have not invested their official home with even a glimmer of refinement, but rather have they permitted it to be permeated with a general air of vulgar snobbery.

Washington is always a resting place, going and returning to and from the south, at all seasons, and thus, suddenly called north for a few weeks, several days are quite agreeably spent here. It is true the life is entirely social, and one large entertainment will usurp the position of honor on the calendar; and from the standpoint of a New Yorker, it is apt to be dull at times. After a few weeks at sea and in the south, its quietness does not strike you as it does when you arrive from New York.

New York Vulgar—Theatrical Handicapping.

I find New York after a few weeks' absence less attractive than ever. There is a vulgar note which is out of harmony with the general theory of correct living. Before I left I had exhausted the theatres. I believe that there is a general wail on the part of managers that they are not well patronized. I found some amusement in going once in a fortnight to the new German theatre, where there is an excellent stock company and a good selection of modern plays. In some way the Germans and Austrians are not so bound to the agents of New York managers, and their successes can be performed in the original tongue without the payment of exorbitant royalties. These New York amusement purveyors go to Paris and purchase everything, good, bad and indifferent, so that it is virtually impossible to have a French theatre in New York which offers anything but a selection of classics and of those old plays which were written and produced before the copyright law went into existence. The managers—and I am not finding fault with them from their point of view—are as dogs in the manger. They do not produce these plays themselves, and they prevent others from giving them. I cannot see myself why a good French theatre in New York, with a competent company producing the latest works of Capus, Bernstein and other playwrights, could not be successful. Perhaps these managers will establish one, and not give us these fearful translations and adaptations. It cannot be on the score of morality or of delicacy that French plays are not produced in the vernacular. Our own stage calls spades spades these days, and is moreover brutal and vulgar. I have seen Die Blaue Maus at the old German theatre in Irving Place, where there is also a good stock company, and, as I said in a previous paper, The Blue Mouse, Clyde Fitch's version at the Lyric. The German, or rather Viennese play is not for children, nor yet for young girls; but I did not find it much worse than the average French farce with the usual matrimonial complications, the night off, the jealous wife, and the actress, and all that kind of thing. It is about the same grade as the Girl from Maxim's, and a hundred others translated and adapted. But the Blue Mouse is vulgar in the extreme. There is rather an amusing writer with much originality—a Miss Green—who has given some very good pictures of the life along Broadway and in theatrical boarding houses. A Mr. Forbes took the same idea and converted it into the Chorus Girl. In the Blue Mouse we have the same person, only much more coarse and suggestive. But I believe I have spoken previously of this farce. I have seen Miss Held in Miss Innocence, which, after all, is completely neuter. It is neither one thing nor the other.

Few Good Plays—Salome and Garden.

The Queen of the Moulin Rouge is stupid and dull as well as vulgar. There are several other musical comedies, but with the exception of Kitty Grey—an old friend with a new name, a little milk and water affair of the London variety, there is nothing to amuse one. The Gentleman from Mississippi, The Man from Home, and a dozen others appeal to the local contingent at hotels, strangers within our gates, who like to have a glimpse of home, even when they have gladly left it for a while. This is the same impulse which moves a certain class of Americans when in Europe to eat buckwheat cakes and sigh for soda fountains and frequent American exchanges. And the other plays—well, they are not even funny, but dreary in the extreme. One does not care for weighty problems after dinner. Perhaps we like to see Miss Adams, Miss Barrymore, and Miss Maxine Elliot because we are always delighted with charming women. And, after all, the play is not the thing in New York. The electric signs and the advertisements give the name of the star first; and when in a fit of outraged morality we refused to listen to Strauss's Salome at the Metropolitan, we rush to see Miss Mary Garden in the same part two years after at the Manhattan. But Miss Garden is tres belle, and a great artist, even if her voice is poor; and it is chic to admire her. She has the reputation of being so daringly and harmlessly unconventional, but with such a temperament, and she goes everywhere and is quite a la mode. Madame Fremstad was too conscientious and too Teutonic, and not sufficiently a star of the same reclame, and she had not a fashionable vogue. Besides, it always takes two years to purify the worst production in New York. We called upon ignorant policemen and police magistrates to pass upon the morality of Mrs. Warren's Profession—a most asinine proceeding—and after it had its great advertising, we brought it back to the stage. It was found, when no longer forbidden, to be rather dull, and although there was a good company playing it, the production was a failure. There was no rush of the mob to the Manhattan for the premiere of Salome. Society was there en masse, and so was literature in the shape of one publisher and one editor, who were in the train of clever Mrs. Mackay, who always collects around her the leading lions and the great stars, and in default of these some lesser ones. Perhaps a greater part of the audience was as much interested before the curtain rose in gazing upon the Countess of Granard, who, gowned in the most simple manner, and with only two small ropes of pearls as jewels, sat with her mother and her husband, the personification of a radiant young bride. Miss Garden was not exactly startling. She has a gorgeous back, and she was quite generous in its display, but that red wig, cut in the Buster Brown shape, the pallid face, made more so by the contrast of these brilliant tresses, suggested temperament, while the figure was more that of a child than of a woman—Salome was only fifteen, according to tradition, or rather according to the poets, for this version of the story is a myth. The orange cloak trailing from one bare shoulder, and the filet of emeralds, accentuated the fiery locks of rough red and the pallor.

The Metropolis Music Mad.

I have found New York still entranced with music, and the mania—for it is more than a fad, at times it is almost madness—has seized all classes. You hear it everywhere, and street urchins are whistling Puccini. Perhaps this is also due to the canned music of the phonograph or talking machines. There is no doubt that these are being rapidly brought to perfection. Music is refining, and interest in it is a sign that we are passing into a higher plane. If we could only throttle ragtime and the present genre of American musical comedy!

Half the world is studying singing, and we have some excellent artists in society. Mrs. Frederick Edey, Mrs. Robert Goelet, Mrs. Charles Dana Gibson, Miss Alice Preston, Mrs. Kip, and so on through a long list, are gifted with delightful voices, and now it is becoming the vogue to sing in public for charity. And if you cannot sing, perhaps, like La Cigale in the fable, you can dance; and some of these amateur dancers are also stars in their way, Mrs. Geer (who was Miss Roosevelt, a cousin of Miss Ethel), Mrs. Arthur Burden, Miss Gould, and Mrs. William K. Vanderbilt, Jr., being in this class.

Social Pleasurings.

And society has been rolling along otherwise with dinners and surprise dances, surprise parties, surprise everything. Invitations are given over the telephone, and the only trouble is that so many hostesses want the same evenings. But now, society being on a larger scale, it is a case of going on from one to another festivity. On the premiere of Salome there were dozens of dinners, and after the opera Mrs. Philip Lydig, in a glorious half Directoire, half Salome gown of silver, took about fifty people home to dance.

CHARMING LUNCHEON AND RECEPTION GOWNS

BACK VIEWS ARE SHOWN ON PAGE 225

For descriptions of Fashions see page 201.

SEEN ON

KITTY GREY

It must be confessed that in its present state at least, Kitty Grey is not the best entertainment of its class on Broadway. This musical comedy—an importation of Charles Frohman, adapted from the French—has its moments of sparkle and some well made music, but most of its success is centered in G. P. Huntley, who comes close to being "the whole show." The production is handsome and there is no dearth of comely young women, fetching costumes and effective color schemes, but there is missing a solid basis upon which to set this New Amsterdam Theatre affair. Doubtless improvement will be quickly made.

Mr. Huntley's representation of a sort of musical comedy Dundreary in present day situations and garb, is one of the best things seen in a long time. Of the players, including Julia Sanderson, there is little evidence of ability above mediocrity. There are some clever and enlivening musical numbers and—Mr. Huntley.

A STUBBORN CINDERELLA

There is one scene in A Stubborn Cinderella, at the close of the second act, which stands out as the work of a clever creative mind and scores a large credit mark to this Western made musical comedy now playing at the Broadway. Another interesting and pictorially engaging scene is the Orange Fete, which gives a final touch to several stage pictures well worth seeing.

Messrs. Haugh and Adams wrote the book and lyrics and Joseph Howard the music of A Stubborn Cinderella, which is rather above the average musical play, even though it does not touch the point of greatness. But, for the most part, it is wholesome and though Jack Barrymore is somewhat tiresome in his obvious efforts to be funny he and Sallie Fisher seemed to please the majority, and everyone in the company worked hard and conscientiously.

The usual thin musical comedy plot is again in evidence, this time pivoting about a young woman who, never having been permitted to speak to an eligible member of the opposite sex, falls in love with a college student when she unveils a monument at the institution where the young man is pursuing his course of learning. There are several catchy songs and a good-looking chorus.

VALLI VALLI

As Lady Binfield in Kitty Grey, at the New Amsterdam Theatre.

MR. BENJAMIN CHAPIN'S PRESENTATION OF LINCOLN AT THE WHITE HOUSE

The routine of theatricals is being varied at the Garden Theatre by a series of presentations in honor of the hundredth anniversary of the martyred President, Abraham Lincoln. Mr. Benjamin Chapin, on Friday evening, 5 February, started the performances of his original play, "Lincoln at the White House," with a benefit to the Lincoln Farm Association, an organization in which society has taken a lively interest. The boxes at the opening performance were taken by the treasurer, Mr. Clarence Mackay, and the executive chairman, Mr. Robert J. Collier, and other leaders in the Lincoln Farm Association. Following the three performances last week, Mr. Chapin is presenting a series of daily matinees, beginning Monday, 8 February. These, while open to the general public, are under the patronage of the People's Institute. Its director, Professor Charles Sprague Smith, is arranging daily parties of school children from all parts of Greater New York to witness this performance during Lincoln centennial week.

The production is an original four-act play with scenery, costumes and complete cast of players, depicting the life of President Lincoln at the White House from 1861 to 1865. Mr. Benjamin Chapin, who wrote the play, impersonates the chief character. The embodiment rests primarily on the extraordinary likeness of the actor to the late President. Through the devices of make-up, the likeness becomes a practical identity. Fifteen years devoted study of Lincolniana and intercourse with surviving friends of the Emancipator have enabled Mr. Chapin to reproduce not only the physical but the mental and spiritual traits of the man. He has interwoven with the characterization an engrossing story, in which the wife and son of the President and several of his cabinet and staff appear.

GOSSIP

The Third Degree, a new strongly emotional play by Charles Klein, author of The Lion and the Mouse, opened at the Hudson Theatre on Monday, 1 February. Miss Helen Ware, who has always been a remarkably clever actress, is the real star of this play. An extended notice of the performance will be published in this department next week.

MARIE CAHILL

Miss Cahill has just closed a successful run of The Boys and Betty at Wallack's Theatre, New York, and is now appearing as the same captivating Betty at the Colonial Theatre, Chicago.

Miss Billie Burke's tour in Love Watches has been interrupted at Boston because of the young actress's illness. Miss Burke is said to be suffering from blood poisoning in her arm.

Fannie Ward, a clever American actress, who has been a London favorite for several years, is appearing at Wallack's Theatre in a new comedy by Jerome K. Jerome, The New Lady Bantock. Miss Ward is supported by Charles Cartwright in the role of a butler.

Harrison Grey Fiske announces that he will present Bertha Kalich in The Unbroken Road, a new play by Thomas Dickinson. Miss Kalich will open her season at Washington and come to New York in April.

Harry Lauder will close his engagement at Blaney's Lincoln Square Theatre on Tuesday, 16 February. He will sail for England on the following day.

THE STAGE

ATTRACTIONS NOW RUNNING AT NEW YORK THEATRES

Academy of Music—Evenings at 8.15; matinees Wednesday and Saturday at 2.—David Warfield in The Music Master, a delightful,

BENJAMIN CHAPIN

heart interest play which is in its second year of success.

American—Two performances of vaudeville daily.

Astor—Evenings at 8.15; Wednesday and Saturday matinees at 2.15.—The Man From Home, with William T. Hodge; clean, homely and entertaining.

Belasco—Evenings at 8.30; Wednesday and Saturday matinees at 2.15.—Blanche Bates in The Fighting Hope; an artificial but interesting play effectively played.

Bijou—Evenings at 8.15; Wednesday and Saturday matinees at 2.15.—A Gentleman from Misisippi. Snappy, wholesome play which warms the heart.

Broadway — Evenings at 8.15; Wednesday and Saturday matinees at 2.15.—A Stubborn Cinderella; musical comedy, with John Barrymore and Sallie Fisher.

Casino—Evenings at 8.15; matinees Tuesday and Saturday at 8.15.—Eddie Foy, in Mr. Hamlet of Broadway; musical comedy of moderate worth.

Colonial — Two performances of vaudeville daily.

Criterion—Evenings at 8; Saturday matinee at 2.—Samson, with William Gillette; heart-stirring play by author of The Thief.

Circle.—Evenings at 8.15; matinees Thursday and Saturday at 2.15.—The Queen of the Moulin Rouge; rather lurid musical show.

Daly's—Evenings at 8.10; matinees Wednesday and Saturday at 2.10.—Wm. Faversham in repertoire; now playing The World and His Wife—strong play of Spanish origin.

Empire—Evenings at 8.15; matinees Wednesday and Saturday at 2.15.—Maude Adams in What Every Woman Knows; interesting play of telling strength well presented.

Fifth Avenue (Keith & Proctor's)—Two performances of vaudeville daily.

Gaiety—Evenings at 8.15; matinees Wednesday and Saturday at 2.15.—The Traveling Salesman; brisk and slangy, but funny; a good remedy for the blues.

Garden—Evenings at 8.15; matinees Wednesday and Saturday at 2.15.—Lincoln at the White House. Especially appropriate play for the Lincoln centennial.

Garrick—Evenings at 8.30; matinees Wednesday and Saturday at 2.15.—Wm. Collier in The Patriot; clever comedy with Collier at his best.

Hackett—Evenings at 8.30; matinees Thursday and Saturday at 2.30.—The Vampire; queer, creepy play, rather unusual.

Hammerstein's Victoria—Two performances of vaudeville daily.

Hippodrome—Evenings at 8; daily matinees at 2.—Big spectacles and circus acts; well worth seeing.

Hudson—Evenings at 8.30; matinees Wednesday and Saturday at 2.15.—Helen Ware and Wallace Eddinger in The Third Degree. Review to appear in a later issue.

Knickerbocker—Evenings at 8.15; Saturday matinee at 2.15.—Elsie Janis in The Fair Co-Ed. Review to appear.

Liberty—Evenings at 8; Wednesday and Saturday matinees at 2.—Mrs. Leslie Carter in Kassa. See review last week.

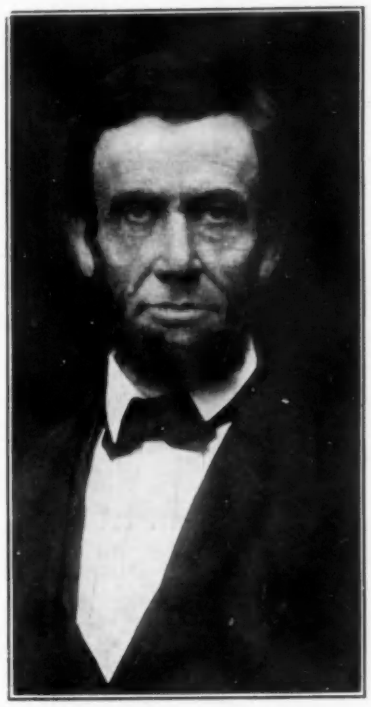
Lyceum—Evenings at 8.15; Thursday and Saturday matinees at 2.15. Eleanor Robson in The Dawn of a To-morrow. See review in last week's Vogue.

Photo by Moffett, Chicago

JOHN BARRYMORE AND SALLIE FISHER
In A Stubborn Cinderella, at the Broadway Theatre.

Lyric—Evenings at 8.15; Saturday matinee at 2.15.—The Blue Mouse; uproariously funny farce well acted.

Majestic—Evenings at 8.15; Wednesday and Saturday matinees at 2.15.—The Three Twins—one of the best of musical comedies.



BENJAMIN CHAPIN AS ABRAHAM LINCOLN

Manhattan Opera House—Evenings at 8; Saturday matinee at 2.—See calendar in music section.

Metropolitan Opera House—Evenings at 8; Saturday matinee at 2.—See calendar in music section.

Maxine Elliott's Theatre—Evenings at 8.30; Wednesday and Saturday matinees at 2.30.—Miss Elliott in The Chaperon; a sugary play of mild interest.

New Amsterdam — Evenings at 8.10; Wednesday and Saturday matinees at 2.10.—G. P. Huntley in Kitty Grey. See review.

New York—Evenings at 8.20; Saturday matinee at 2.15.—Anna Held in Miss Innocence, a characteristic Held show with plenty of life and display.

Savoy—Evenings at 8.20; Thursday and Saturday matinees at 2.15.—Wilton Lackaye and E. M. Holland in The Battle; a strong play with capital and labor as an issue.

Stuyvesant—Evenings at 8.10; Thursday and Saturday matinees at 2.15.—Frances Starr in The Easiest Way; a well made play, splendidly presented, with a not too pleasant theme.

NEW SPRIN

FOR DESCRIPTIONS OF

SPRING MODELS

OF FASHIONS SEE PAGE 201

WHAT SHE WEARS

EFFECTIVE ONE-PIECE ARRANGEMENT MADE WITH DECOLLETTE BODICE AND OVER-DRESS—RARELY BEAUTIFUL PEARLS IN BLACK, ROSE PINK AND WHITE ON DIAMOND FROSTED BACKGROUND—SATIN GOWN EMBROIDERED WITH FLOSS AND BURNISHED SILVER—BEAUTIFUL DÉBUTANTE GOWN IN NET EMBROIDERED WITH TURQUOISE

One of the welcome approaches to a much desired change in skirts won admiration at a recent evening reception. The arrangement consisted of a décolleté bodice in one piece, with an over-dress which was close fitting to the extent of there being no fullness back or front. The charming feature of the model was that the front of the over-dress descended to the very bottom of the skirt and, with much grace of line, spread out on the sides. It rose in its backward lines so as to form the effect of a long, closed basque in the back, which, having so much of a bias on its bottom edge, rippled just enough on its edge to fall easily over the long, full train skirt that flowed out underneath.

FABRIC AND TRIMMING

The material was satin charmeuse—in jade-green with a delightful milky-white sheen—and the trimming consisted of seven-inch bands of gold net, wrought with colored gold, in shell-pink, crimson and bronze. On the back of this train skirt there fell its full length two bands spread well apart at the bottom. In front was one long band, which hid the bodice opening, as the back of gown was closed. Across the back below the waist line one of these bands was put on in girdle style, the ends dropping in front, and entering the front band on either side. The corsage had its bust strap of one cross band, which in the back joined the girdle with an odd design executed with the band trimming. The close-fitting sleeves to elbow were of gold net wrought with dull and burnished threads, and spangled with long green bugles very effectively, green tulle over white being used for the bottom of sleeves and décolletage drapery, but it is to be remembered the tulle was dyed to match the peculiar color of the satin.

PEARLS OF VARIOUS COLORS

Pearls were the jewels seen in the stomacher ornament, black and rose-pink pearls of wonderful beauty and size. They were set with the white ones in exquisite taste, the field on which they were set being dusted over with a close setting of small diamonds. A rarely beautiful necklace of pearls, in graded strings, completed the parure.

WHITE SATIN AND SILVER EMBROIDERY

The Byzantine and Egyptian gowns worn are a marvelous study, if one loves detail. As they circulate with their wearers they produce in the crowds of drawing-rooms and ballrooms, sumptuous in furnishings, the most brilliant visions of loveliness, vibrating with ideal harmonies in color. One wonders whether the beautiful Placida in her queenly magnificence, when Byzantium was in her glory and power, could have exceeded some of the modern women in grace and beauty.

Of exceeding beauty was a white satin gown, its long train covered with a solid embroidered mass of floss and silver, burnt and burnished. A long, slashed over-dress with facings of mauve velvet outlining the slashes up to waist line, and bordering also the bottom. The lower edge of these tunic sections was for eighteen inches or more hand-wrought in mauve and gold threads and in paillette work, having long golden cords and tassels swinging at all the openings. Over this tunic, which formed a low corsage as well, fell, both back and front, a silver net tulle in long, narrow Dalmatica lines, and gorgeous in its fine goldwork a golden fringe finished the bottom of these flat, stole-like pieces, while a narrower fringe finished the décolletage. A mauve velvet, half-moon piece lay across the very low corsage in front, over it an ornamental tulle coin embroidery was placed in the middle, so as to overlap in part the bodice. Gold net sleeves, with fringe for bottom finish, reached to elbow, the same net and fringe being draped as shoulder straps. A jeweled headpiece was the sole ornament worn.

Gown of white chiffon pongee braided in white soutache. The chemisette is outlined with a band of green velvet. Frills of tulle at the elbow.

TURQUOISE DECORATES WHITE NET MOST BEAUTIFULLY

Some of the débutantes are wearing the most picturesque dancing gowns this winter. It is to be hoped not a few will be fixed permanently by portrait painters upon canvas for the admiration of sons and daughters of the next generation. For example, nothing could be more becoming than a white net gown over a white silk charmeuse treated in a girlish Empire style as follows. The skirt, of dancing length, was simply hemmed, and carried to the desired short-waist line, mounted by a broad sash laid in ample folds of the same tulle or net. Very low on the left side of this girdle was a bunched flower effect, executed with turquoise beads of different sizes. Above the girdle the white net formed a fichu drapery to the half-low corsage, while the same turquoise bead embroidery was carried out in three separate places on the right shoulder, in the middle of the corsage, the third bead motif having been placed between that on the shoulder and the middle one mentioned. Falling over the left shoulder frontwards was a white net stole lined with white silk. The embroidery was exquisitely fine and the design of great beauty. This tab end fell down on the left side to about five inches below the girdle line. Attached to it were two separate ends of net, unlined, but embroidered to match also, and in a way to mark the bottom ends in a more elaborate manner. A fringe of larger beads then finished off both of these ends. Down the front of the skirt, starting about twenty inches or so below the girdle, were two rows of ornamentation, consisting of three motifs, each four inches long and one inch wide, composed of flat bits of turquoise in shaped pieces. On the bottom of each motif was an embroidered effect, done with small beads, to represent a bow-knot cord having tasseled ends. The sleeves were of white net, with a slight fullness, ending at the elbows with a straight band of the same, also ornamented with turquoise beadwork. So exquisitely fine was this handwork that the ensemble was surprisingly lovely. A ribbon snood of the same blue tint ran through the golden-hued chesnut hair most coquettishly.

FLOWING ROBES OF EMBROIDERED TULLE

At the opera a few nights ago several flowing tulle embroidered and spangled gowns were worn. They have such a tea-gown air that, so far, many hesitate to order them. It must be admitted, however, they have their own peculiar charm, and on the right type of women are exceedingly becoming. The most stunning gown of this ceremonious order is a two-piece affair, décolleté, of course, but made on coat and train skirt lines, to be described later.

THE LADY IN BLACK

An interesting fashion feature in town is the fad for black cloth costumes, severely simple in make, worn with black hats, veils, furs, hose and Oxford ties, often ribbon tied, or black suede buttoned boots with heels extremely high. A special study has been made by the wearers, who are invariably young women, tall and slender, to produce a picturesque silhouette. The tailor skirt, which is long, is gathered up after a close wrapping round the figure, and held with one hand, while a big muff is held in the other. Special effort is made to show not only the feet but at least five to six inches of black stockings are displayed with utter deliberateness, as if determined to insure a decided prominence.

Costume of dull olive green mohair braided in black and trimmed with black satin buttons. Black chip hat trimmed with quill.

SEEN IN THE SHOPS

COLORED COTTON CRÊPE BLOUSES

IF asked to name the most fashionable material for blouses this spring, no one would hesitate a moment, for cotton crêpe reigns supreme. Its appearance in colors makes it still more available for all-around use than when it came only in white. To-day's first sketch shows a waist in pale blue, a very smart, plain model, which opens entirely down the front, collar and all. At the fastening there is a band of hand embroidery in a heavily padded lattice, punctuated by crochet buttons, which serve to close it and at the same time they are decorative. Epaulette shoulders are put in with a fine Irish lace ladder crochet. The sleeves are mousquetaire in shape, very becoming to the arm and beautifully cut. Just at the inside of the elbow there are fine tucks. A duplicate of this may be had in black, pink, white and lavender, at $24.

ROOM GOWN IN FRENCH CRÊPE

The original of the third drawing shows one of the most charming uses of the almost transparent fabric. Under the filmy white is laid a lining of pale blue China silk, that gives just a shadow of color, deeper in the folds, but nowhere decided. These gowns are made up over any color desired, and are most successful. The shape is severe, but graceful in the extreme. The wide, square sleeves are intersected from the shoulder down with a narrow Irish crochet insertion. Wider bands of similar lace appear down either side the fronts, around the neck and cuff. Big buttons, covered in crêpe, fasten the fronts. Price $42.

EMBROIDERED COTTON VEILING WAIST

In the second illustration is given a model, in sheer cream-colored veiling, a fabric that is in a fair way to become as well liked as crêpe. It is made on the French design, with paneled shoulders and narrow insertions of Irish crochet, a treatment that has never been excelled for distinction. Across the rather full front run Chinese figures worked in tan and blue of pale tones. Many other combinations of color are shown in this waist, so that any suit may be matched. The blouse is, of course, very thin and transparent and should be worn over a chiffon or mousseline slip. Price $24.

NEW FRENCH COMBINATIONS

The fourth sketch gives a triple garment, unlike those heretofore had in combinations. The upper portion, the corset cover, is of lovely Swiss embroidery, a very open pattern through which the ribbon is threaded. Toward the waist this continues into a blind treatment of the same design. French beading is used in the seams, an excellent German Valenciennes finishes the neck, and every detail shows the greatest care. At the waist there is a band of beading through which runs a broad ribbon. The originality of the combination lies in the cut of the skirt and drawers in one piece. The petticoat across the back is very flat and smooth, lying on the bias over the hips with a tailored seam on each side to keep it snug. At the middle front the skirt is buttoned over a little to one side. It then turns back again half its width, and is tacked to itself, thus forming the drawers. The embroidered ruffle is headed by a group of fine tucks. Petticoat and drawers are of sheer nainsook. This garment is cut to measure and strictly custom made, so that a perfect fit is insured. The price is $5. The same model may be had in black pongee, China silk or sateen, materials that will prove of unlimited service and economy to the traveler or business woman.

A novel departure by the firm that makes these combinations is the furnishing of them, cut to your measure, ready to sew, at $2.00. Not only are these patterns furnished for the combinations, but also for nightgowns, French circular drawers, habit back petticoats and French nightgowns. It is a scheme that will appeal to thousands of women who enjoy sewing on such dainty work, but are lacking in confidence or skill to cut out well-fitting underwear. Clear instructions are furnished with the garments. Patterns are cut for each individual figure, so one need fear neither sagging, binding nor wrinkles. By taking advantage of this output you may have the latest French designs or entirely original ones in home-made lingerie, the cost footing up to only a very moderate sum. Princess slips are also made here, in perfection of line. Only the best material is used, whether muslin, nainsook, lawn or silk be the choice. Orders are promptly attended to, and there is no delay in their receipt. Bridal outfits in handwork are a specialty of the establishment, and are to be had in lovely designs of great variety.

FRENCH COTTON CRÊPE BY THE YARD

The demand for cotton crêpe has been so great that the manufacturers have turned it out in both white and colors, and it is to be had in great variety at exclusive shops. Entire gowns of it for spring and summer wear are charming. The plain crêpes cost $1.25 the yard and are 36 inches wide. All-over embroidered crêpes are fascinating, in smart, small design, and these sell for $1.50 and $1.75 in a 27-inch width. Simple patterns such as stripes and dots are good. In dark colors this fabric will be found unsurpassed for traveling, shopping, etc. It is feather-weight, and very cool.

NEW DEPARTURE IN NEEDLEWORK

This is the making of Italian filet lace at home. The woman who has longed to own this very expensive lace, but for whom its prohibitive price has been quite out of the question, may now make it herself for a very moderate outlay. As a pastime it is most delightful work, as it goes quickly and is not difficult. A certain shop, renowned for its laces, is making a specialty of this filet embroidery, and supplies all the materials necessary for it, as well as instruction if desired. As ground work the real net is employed, either in squares or diamonds in various sizes, costing from 25c. up, or the straight banding, which increases in price from the inch-wide at $1 to broader insertions at greater cost. On these foundations the patterns are darned, and these same patterns are provided in blue prints, which are easy to follow, and are endless in variety. Lenten days and quiet summer hours will have a new and fascinating interest in this lace making. There are so many uses to which it may be put. One can make trimming for either gowns or blouses, table doyleys or centre-pieces, baby pillows and boudoir accessories, or if one waxes very ambitious, bedspreads and curtains. The darning goes easily, being done, of course, on a frame. Nothing has been brought out in late years that has appealed half as strongly as this new idea in needlework, for its distinction and real value when finished makes it very much worth while. Lessons are given at this same establishment in all kinds of lace making. In Irish lace there is a new stitch which is charming, known as filet crochet, a square mesh with the design crocheted.

A CHEMICAL DUSTER

In form this does not seem different from an everyday cheesecloth duster, except that in color it is black, but its properties are so remarkable that it is no less than magic for the housekeeper. By a chemical process the cloth is made to retain the dust it takes up, not giving it out again until washed, but not losing by the washing its chemical ingredients. One thing after another may be wiped off, but no dust comes from the cloth until it is put in warm water and soap, when it is as good again as at the start. The texture is like gossamer, and it cannot injure the most highly polished surface. Not only does it eliminate the dust, but it polishes as well. For cut glass and silver it is splendid. Any housewife will find it indispensable, and it is used in leading shops and office buildings. Price 25c. each.

SMART FASHIONS for LIMITED INCOMES

[Note.—The names of any shops, cleaning or dyeing establishments, milliners, dressmakers, etc., mentioned under this heading will be furnished on application. Inquiries should be accompanied by a stamped and addressed envelope for reply.]

THE first model shown is a departure from the one-piece gown, which has been almost exclusively used during the last two seasons. The lines give a princess effect, yet the waist is entirely separate, the division being very cleverly arranged. The skirt is carried well above the waist line, the drapery of the bodice drawn down tightly at the sides, just to cover it, the line of division is not noticeable, only a fold of the material being in evidence. The back of the frock is in panel effect, the fullness of the waist being drawn in under a button just above the waist line. This waist allows for another waist of more elaboration for evening wear. We have so often in this column dwelt upon the advantages of a frock adapted for two waists for those who must carefully consider expenditure, that it seems superfluous to go into it again. Olga cloth, a satin-finished crêpe de chine, very heavy and exquisitely drapable, is suggested for the model, if not too expensive. No. 2 is a good princess model. It is particularly pretty in the back, two rows of buttons carrying up on each side seam, with chiffon sashes hanging on either side. The armholes are very wide and low, showing at the opening tucked mousseline over white, which fabric is also used for the sleeves and yoke. The collar is of white lace.

COTTON VOILE FROCK

Sketch No. 3 is of a charming frock made up in one of the new cotton voiles that are so delightful, and to be so much worn this year. The width of the material is 46 inches, the price $1.50 the yard. Perpendicular stripes having crosswise stripes at the hem, which develop a checked border. The model is in black and white, but one may have the material in pink and white, blue and white and various novel colorings, at $1.50 the yard. Seven to eight yards are sold for a gown. The wide revers and straight Directoire belt are of black satin. The waistcoat is a new touch, and very smart. Fine white net is accordeon plaited and laid from side to side across the front of the waist, with an edge free at the left, on which appears real Irish lace. The buttons and buckle are of oxidized silver, the collar of baby Irish. As a morning or simple casino gown this is very good.

EXCELLENT JUMPER MODEL

Everyone is on the lookout for a good little frock to wear with separate waists, the fashion being too practical a one ever to go out. The fourth drawing illustrates such an one, that in light-weight cloth, serge or linen, not to mention an endless number of summer silks, is admirable. The buttons should be of the gown material.

ALL-AROUND USEFUL FROCK

No wardrobe should be without some sort of dark-colored, light-weight, serviceable gown for summer wear, good looking enough to serve for luncheon use, when coming in town for the day, for the races, etc. Something that will not soil easily nor be ruined by dampness or a slight wetting. Any of the strong blues, the modes, elephant gray, prunella, wistaria and, of course, black, are advisable tints to choose. Among new makes of Oriental summer silks there are fascinating varieties, soft and drapable, lustrous and very durable, that will prove just the thing for the gown in the fifth sketch, and out of the beaten track of materials which, though attractive in themselves, are somewhat hackneyed. The soutache braiding used as trimmings is smart. It will be found that the pointed half-bodice at the back and front gives very attractive lines to the figure. This frock may be worn with chemisette and half-sleeves or over an entire waist.

Another on the same order is the original of drawing No. 6. This is practical for cloth or any of the more substantial materials, as its bodice is managed almost entirely of lace and chiffon with the skirt fabric in the strappings only, which arrangement makes a very cool dress.

VOGUE POINTS

A Ravishing coiffure ornament, worn recently at the opera, was one in which ermine played an important role. Fur seems a heavy sort of material to wear perched on soft masses of hair, but the effect was really very charming. Two little heads of ermine faced one another, supporting between them an immense satin rose in a color to match the gown, while several tails were drawn towards the back in filet effect. In place of the rose, a touffe of aigrettes or a bow knot of gold gauze might be used. The contrast between the ferocious looking little heads and the soft garniture was very delightful and made at the same time an ornament that was not crushed by the capuchon which, by the way, is being more and more adopted for evening wear.

FUr scarfs, long and wide, have been frequently seen at the opera in Paris, both in ermine and in chinchilla, those two richest of evening furs. Such a scarf descends to the hem of the gown which itself is bordered with the fur. This combination gives a very pretty contrast, especially when the gown is of a light and gauzy material, like mousseline de soie or satin radium. The fur border is of use too in weighting these light materials, so that they cling more closely to the figure and drag gracefully along the floor.

THE latest fad for evening footwear is slippers of gold or silver with flesh colored silk stockings. Slippers to match the color of the gown are still much worn, with self-tone silk stockings elaborately embroidered, some being even studded with tiny pearls or jet beads.

A Most charming little waistcoat has recently been seen, made from the antique embroideries of the eighteenth century costumes; ravishing embroideries of the past upon cloth to match the gown. One vest, of this kind, draped across the front of the bust, was of tabac broadcloth embroidered in large multi-colored flowers in very subdued tones, completing most beautifully the Lansdowne costume in tabac brown cloth. Such a draped arrangement of the vest gives a very good effect in filling out a narrow flat corsage.

FLower designs are giving way to motifs of insects for Irish laces—the darning needle, beetle and butterfly being the forms most used.

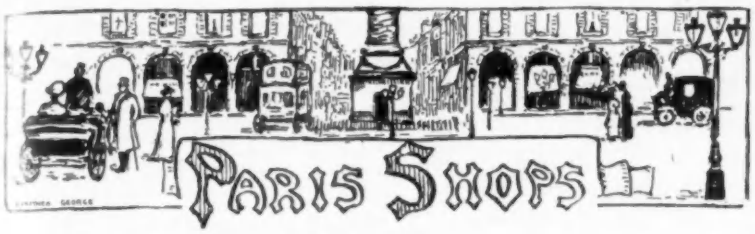
NO. 1—GOWN OF OLGA CLOTH

NO 6—SMART GOWN OF CLOTH, LACE AND CHIFFON

NO. 4—PRACTICAL JUMPER MODEL

NO. 2—PRINCESS GOWN WITH CHIFFON SASHES

NO. 3—CHARMING FROCK OF COTTON VOILE



[Note.—Readers of Vogue inquiring for names and addresses of the shops in Paris where articles are purchasable should include a five-cent stamp for foreign postage and addressed envelope for reply, and state page and date. Those desiring to make purchases in Paris of articles mentioned below, or other articles, are referred to Vogue's purchasing representative, Mr. Wm. F. Homan, 7 Rue Saulnier, who will be glad, free of charge, to give all possible advice and assistance.]

Tea baskets have become common. One no longer sees them in the exclusive shops. Instead the tea utensils are enclosed in boxes, or folding cases of polished wood or fine leather. In an elegant shop, devoted to all sorts of allurements for either the stay-at-home or for the traveller, I found a marvellous leather tea-case with its fittings all of electroplate, in turn, gold plated. Small, compact, one exclaims to find that inside each of the larger articles like the kettle and tea pot, the small ones are stowed. Complete, they count all the necessary articles for afternoon tea-making for two persons; sugar and slop basin, cups and saucers, case for cream, tea caddys, sandwich case, spoons, and knives and forks, all of the luxurious metal, besides a lovely tray that is slipped into a false bottom.

The same case and the same number of articles, without the gold plaiting, is many francs lower in price. I regret that the price cannot be given to my readers. While at liberty to look at anything in this shop, filled with elegant things, with a young person at my elbow to give me any information desired, I was on honor not to name the price of them, for the obvious reason that in such a place each season they produce novelties which may, or may not, take; their value is therefore a shifting one. And, again, if one is buying a great quantity of objects, a reduction is made, or the price given may, or may not, include the duty fees in case it is sent out of the country. I find this reluctance to give prices in the shops devoted to the highest class of goods is quite universal.

It is a long step from this Rue de la Paix shop to a dark, narrow, crooked street on the "other side" of the river, but it is one often taken by the lovers of choses antien, for here are the best antique shops in Paris.

Searching for a certain genre of chair one day, I fell upon a stunning pair of silver-bronze candelabras of three branches. Of pure Louis Sixteenth form, they were only seventy-five francs.

In a little box behind them I found a tiny cigarette case of solid silver, warranted to be one of the first ones made. Of marvelously lovely workmanship, it showed a unique design in high relief done in two shades of silver, of the thick stems and delicate star-like blossoms of the tobacco flower—a pretty conceit. With its rare look of novelty and its fine work, it seemed wonderfully cheap at twenty-seven francs.

At a neighboring shop, I was enticed into extravagance by some old chains used by the women of the court of Louis xv, to support their muffs as we are doing to-day. These chains, of strong links and fastenings, I supposed to be silver, till I was told they were of polished, finely hand-wrought steel with all the glint of modern silver, but far from being modern in appearance as to the shape of the links and clasp. They range in price at this shop from ten to eighteen francs.

NO. 5—OF ORIENTAL SILK WITH SOUTACHE BRAIDING.—SMART FASHIONS FOR LIMITED INCOMES

Of curiously woven texture, fine and soft as a cobweb, was a long scarf I coveted. Its once pure white was delicately, marvelously toned into ivory color; the ends were bordered and fringed in soft-hued cachemire colors, and a half-inch band of the same followed all the edges. The price was sixteen francs.

With heavily-ringed bare fingers, their reddened nails shining from under falling laces, the fan has again become a fashionable toy. A wonderful collection is one that I have had the pleasure and profit of examining! Fans of rare old lace, of painted gauze, parchment, and of curiously-wrought leather, with sticks of odorous sandlewood, of carved pearl and ivory, and engraved and touched with precious metals and adorned with jewels. The fans in this collection range from six francs to twenty thousand francs, suiting every sort of purse. Ancient fans are rarely signed, but it is certain that many of these fans were painted by great masters. The modern fans bear the names of the artists of to-day, such as Louise Abbéma, Maurice Leloir, Lazellas, Madeleine Lemaire, and many others. The price of these begins at one hundred francs.

Lace fans, without painting, beautifully mounted, the lace Luxeuil and pailetted with gold or silver, are thirty-five and fifty-five francs. Black or white Chantilly lace, mounted with plain pearl, are seventy-five; the same lace with carved sticks, reaches the sum of one and two hundred francs.

Imitating old fans are charming ones of paper and silk, beginning at five francs and reaching to twenty.

Fans of black, white or gray ostrich feathers, with plain or carved pearl mountings to match, start at seventy francs, ending at five hundred. And there are fantasies, odd fancies, a dog's head, for instance, with alert eyes, at eighty-five francs, and another of a sleepy, yawning pussy-cat at seventy-five francs.

A strange bird, with his head on one side, spreads wide wings and tail into a huge compass. This one seemed priceless, for, after much discussion with someone high in authority, I was told the price of it could not be given. I divined the model was to be sold outright.

Amateurs in painting or embroidering, or otherwise making fans, may be interested to know that everything necessary in the make-up of fans and their ornamentation may be purchased at this shop. The frames, skins and other materials are prepared in any size or shape desired, and all necessary information is given. The prices for all these things meant nothing to my ignorance, but they are carefully and exactly given in the fine catalogue sent out by the house.

They sell fascinating sacs de théatre, large enough for the glass, with a separate pocket in to which is slipped the fan. They are made of brocaded silk in all colors, or of plain silks wonderfully embroidered in artistic designs quite lifted above the banal, at prices from twenty-five to eighty-five francs. Chain bracelets, from which suspend the fan, are sold here at varying prices; plaited silver, gold-washed silver, solid silver and solid gold, at prices ranging from six francs-fifty to sixty-five francs.

The present fashions demand that opera glasses must be of extreme lightness to be easily held in the gloved hand, and of small compass to be slipped into the tiny bag or into a convenient pocket.

At this fan-shop is a splendid assortment of opera glasses of the latest form; all the glasses are warranted to be from a world-famous manufactory.

Like the women of the eighteenth century, the mondaine of to-day carries a single glass hung on a long chain. How prettily she handles it! With what languid grace, she poises it, and drops it again! And how well it suits her high-hung, scantily trailing robes! These charming, coquettish accessories are found at this same wonderful house, and at prices that begin at twenty francs. The metal and the ornamentation increases them according to one's desires.

Of elaborate conception and of great charm are the new muffs intended to be carried with the modish one-piece gown at the Riviera, and later in Paris when furs are too heavy. A shop devoted to articles of this genre has these muffs to perfection. One can scarcely find adjectives enough to satisfy one's need of enthuiastic expression over them!

Fancy a wide, very long scarf of soft pale-tinted silk over-laid with chiffon of the same color and banded with six lengths of marabout! For instance a color scheme of pale mauve with brown marabout, or a vivid coral color with brown! And the grace the French woman displays in the adjustment of it about her shoulders! To carry with it is a muff made of strips of the marabout on the silk and chiffon foundation—huge in size—with its ruffly openings and tailed front. Oddly frail as they look, they are far from being so. Though fine and sheer their foundations are firm. Such a set rejoicing in the cognomen of "Fluffy" is sold for seventy-five francs.

Of gray mousseline de soie and gray chenille is a fascinating affair by way of a muff. In a huge round form, quite unusual this season, it is all of mousseline de soie frills, each one edged with fat chenille cords. A stunning bow of gray satin ribbon with long chenille-tasseled ends, and a smart, satin-covered buckle in the center, set at one end, gives it a chic air. This muff is sixty francs.

Odd and particularly desirable is a set of black ostrich feathers and marabout cleverly combined in a lovely mélange. The stole is long and flat with many tails to finish the ends. The muff, flat also, is extremely wide. This set would be conspicuously pretty on a gown of pale tinted cloth or silk. The bright black of the ostrich feathers are in nice contrast to the mat black of the marabout. Three hundred francs is the price of these two pieces. They may be made to order in any color to suit a costume. The color schemes the amiable shop woman suggested were exquisite.

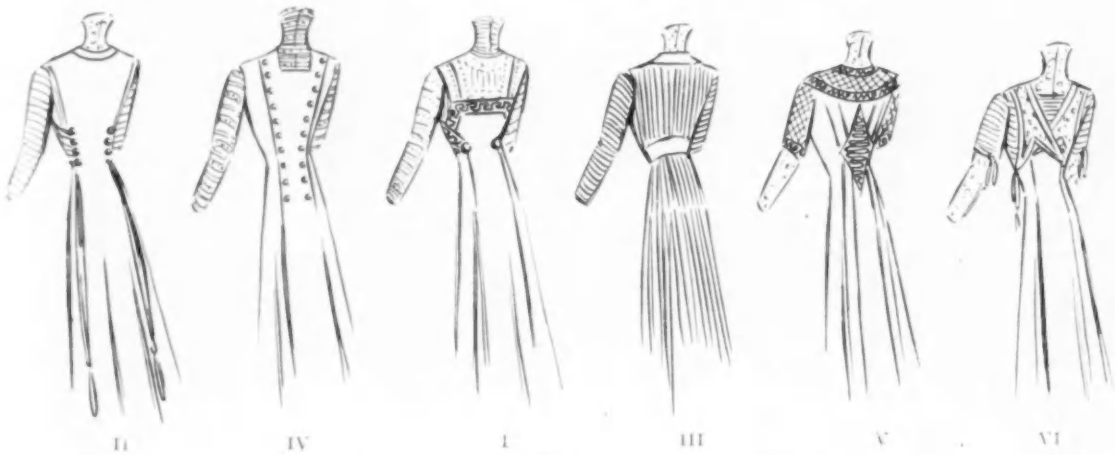
At this shop are charming filets for the hair, quite novel in arrangement. To begin with the hair is flat in front, waved gracefully around to the ears, and massed with puffs and curls at the back of the head, making a charming contour. The filet is then adjusted with two shaped bands that clasp the back of the head. Made of ribbon and metal, pink and gold, perhaps, silver and mauve, or jet and orange, they are terminated on either side, at the ears with huge silk-petalled roses.

In color they can be suited to all complexions for the selection is wide. Imagine beautifully coiffured gray hair clasped about with silver and mauve, or a roussatre blonde with dull gold and green rosettes! The price is twenty-eight francs.

Charmingly poised butterflies of golden gauze with iridescent paillettes are worn far back on the head with clasping bands supporting the soft masses of puffs and curls at the back. Those of black gauze and jet are particularly effective on blonde, or gray hair, or the dusky black hair of the French woman so rarely seen on an American.

To wind about the arms, to drape a skirt, or to be shaped into a tunic are fascinating scarfs of delicately tinted chiffon woven with tiny pearl, or colored beads of softly gleaming warmth. Others are touched with iridescent tones. Fringe of the same beads finishes the ends. Illusive, fairy-like, their beauty is quite indescribable. In the shaded tones of color they are particularly lovely. One of faint pink, shades into a deep coral, another, from yellow to orange into the shade of a tangerine. It had a Spanish quality that was splendid! One hundred and fifty francs is the price of these adorable scarfs.

The new hat pins of shining colored enamel are liked. Medium in size they are in delicate or vivid tones accordingly as a match or contrast is desired. On the new Carlier turbans of soft silk, or velvet, designed for morning wear and for traveling, they are particularly desirable rimmed with tiny pearls, diamond chips, or more simply with a tiny band of white or color. Sometimes they are lightly dotted with gold. The prices range from five to ten francs according to the elaboration of their design, and their size.



REVERSE VIEWS OF THE SMART FASHIONS FOR LIMITED INCOMES.

THE WELL DRESSED MAN

ROUGH WEATHER ATTIRE—ULSTERS AND STORM COATS—HATS, BOOTS, ETC., FOR RAINY DAYS

There may be some advantages in wet-weather clothes — raincoats, hats, boots, etc.—that do not look the part, yet certain things, by reason of their material and style, are so well adapted to rough, stormy days that they have a distinctive character of their own, and in my opinion it is this very appearance of suitability that gives them smartness. It is well enough, perhaps, to have a light topcoat of waterproofed fabric made on the more "dressy" lines of a model intended for dry days (or, to put it in another way, such a model made of rain-proofed material), and it is necessary at times to protect an ordinary dry-weather hat by an umbrella, and to cover light boots with rubbers or overshoes, for there are occasions on which distinctive storm clothes cannot be worn. But for everyday business and informal dress in town or country, in downright bad weather, the look of not caring how wet overhead and sloppy underfoot it is, is the look of good form, and this can only be had by wearing a hat, coat, boots, etc., designed for just such weather, and reserved especially for it, or, in other words, clothes that do look the part.

RUBBER RAINCOATS

While rubber woven materials are less desirable in several respects than good waterproofed fabrics, and are now generally less worn, some of the older style long mackintoshes, and the new full-cut light rubber topcoats, with big buttons, are exceedingly serviceable and by no means bad style. Certainly they have the appearance of fitness—of being intended for and adequate to the purpose—which, it seems to me, a raincoat should have, and yet this appearance is not entirely a matter of fabric, but dependent also upon cut and finish, so that it may be had almost as well in a garment of water-proofed cloth of the right kind, which is more open to ventilation and usually considered more healthful and comfortable.

PROPER CUT AND FINISH OF STORMCOATS

Generally speaking, the characteristics a distinctive and serviceable raincoat should have are length, fullness of material and proper finish of collar and sleeves. Most of the models shown at the ready-made clothing shops—coats that are often described as being as correct and serviceable for dry as for wet weather—are too short, not sufficiently loose in hang, and finished more as if intended for dress wear than as rough-weather garments. They lack the proper "style" or "air" which is given by a wide collar with tab and button; by tabs on sleeves, or cuffs that may be turned down; by vertical or deep flap-covered pockets; by large buttons; by strapped, lap or double-stitched seams, or perhaps by the Raglan shoulder. Possibly this does not make my meaning quite clear; indeed I hardly know just how to describe the exact idea I should like to convey, but perhaps I may call it the English effect, for in spite of the fact that many of our good tailors know how to get it, generally speaking they seem to understand this kind of thing better over there, and certainly, as a rule, turn out more stylish and smarter looking sporting and rough-wear clothes than we do.

STORM HAT

Aside from the ordinary easy, full ulster model, which—made of rough, serviceable fabrics in mixtures and check in plaid patterns; double-breasted; with wide collar and lapels; large buttons, deep flap-covered pockets and strapped sleeves—is an excellent cold-weather stormcoat, there are a number of good designs, and so long as it fulfills the practical requirements and has the distinctive, serviceable look, it makes little difference, as a matter of fashion, just which one selects.

The style shown in front and back view by the drawings on this page—a long, double-breasted belt coat, with welt seams running from the vertical pockets up over the shoulders in front and down to the belt in the back, and with loose-fitting cuffs strapped underneath, and small pocket on sleeve—has more than the usual amount of fullness on account of the box-plait effect in the back of the skirts, and there are several smart-looking English models, among which may be mentioned the well-known Aquascutum coats. Of the latter, that called the Argyll—double-breasted and very full—that called the Kirriemuir and that known as the Autocar are excellent for all-round stormy-day wear, while more especially for country and sporting use, the cover-all, the Sporting coat, the Shooting coat and the Riding coat are smart designs having many special features.

HATS, BOOTS, GLOVES, ETC.

While not much worn in fair weather, soft felt and cloth hats are quite permissible for stormy-day dress in town, as well as in the country, and the style illustrated, made of water-proofed fabric, is one of the best, because it is not only practically serviceable, but "goes" well with the ulster or raincoat, especially when of the same or a similar material. And while rubbers and overshoes cannot, of course, be entirely done away with, storm boots of heavy tan or black leather, made with thick, more or less extension soles, and generally solid and substantial looking, are being more and more worn on wet days in town. With the long rib wrist worsted or heavy tan gloves, and the knit scarfs, which are now the most fashionable thing in mufflers, they not only permit one to disregard the inclemency of the weather, but they are in keeping with the character of stormy-day dress, and for that reason good form. It is hardly necessary to describe in detail the various styles, for they may be seen at all the good shops. The point to be borne in mind is that rough weather has its correct forms, and that the man who observes them is better dressed than the man who does not. How.

DOUBLE-BREASTED BELT COAT

HAPHAZARD JOTTINGS

CARE OF FORESTS

The reforesting of idle lands—a most important matter—is fortunately receiving much attention here and in England at the present time. Under a law, passed a year ago by the New York Legislature, the Forest, Fish and Game Commissioner is authorized to furnish seedlings and plantings of forest trees to citizens of this state at cost, provided that the planting is done under the direction of the Commission. Under no circumstances, however, will trees be supplied for purely ornamental purposes. The State furnishes full information as to the kinds and sizes of trees that are available for planting, together with the prices. In England a more ambitious scheme is proposed by a Royal Commission, appointed to consider the question of the unemployed in relation to afforestation. It is recommended that 9,000,000 acres of land in Great Britain and Ireland be planted with trees (as many as 150,000 acres to be afforested annually), and the task of planting be given to 18,000 of the unemployed in the winters. The calculation is that after the fortieth year the forests would be self-supporting, and that at the end of another forty years a profit of $87,500,000 would result. The initial expense, it is suggested, shall be met by a loan, the interest on which might be defrayed by taxation. In view of the fact that Great Britain was forced in 1907 to import $160,000,000 worth of timber, twenty kinds of which could easily be grown in her own country, this proposal has been considered important and business-like, and has been very cordially received by the public and press. Is there not a hint in this for our unemployed?

NECESSARY TRADE PROVISION

The English are also awakening to the possibilities of trade in Russia, and as a means of fostering intercourse with this populous nation there have been formed, at the City of London College, classes for the study of the Russian language. It is claimed that after the alphabet is mastered the language is as easy to learn as that of any other European country. The notion that French is generally spoken in Russia is proved erroneous by the fact that it is impossible to do business in Russia unless one is familiar with the native language. That this great empire will in the immediate future become one of the most important markets of the world, is well understood by several countries of Europe, which already have stationed ably qualified agents on the ground. In this new move on the part of the English there lies a suggestion for Americans, whose country is now on the threshold of industrial and commercial development of an unprecedented scope. The wars of the twentieth century will be waged for markets, and the victory, as always, will be on the side of the thoroughly equipped and the efficient.

BACK VIEW OF BELT COAT

WHAT THEY READ

A WOMAN AT BAY (UNA DONNA). By Sibilla Aleramo. Authorized Translation by Maria H. Lonsdale. G. P. Putnam's Son's. $1.50.

Nothing could better mark the difference in the condition of Italian and American women than the fact that this novel which is really a polemic, should have created a sensation when it appeared serially in an Italian literary periodical. American women, or at any rate a good many of them, are just now interested in the suffrage question, as are the advanced women of this story, but some of the other burning questions brought up by the author of A Woman no longer burn here. American women seek gainful occupation without exciting scandal, and get rid of brutal husbands without themselves losing caste or the control of their children. The picture of middle-class Italian society in this story is distressing, and one hopes it may be exaggerated. Certainly no large part of fairly educated American society is in such a condition. As a story the book lacks coherence; as a presentation of the feminine situation in Italy it is likely to interest such Americans as sympathize with the efforts of their fellows everywhere to get from under the heavy weights of custom, convention and law so long repressing them. The frontispiece shows an amateur photographic portrait of the author, whose name, by the way is not given. She is extremely feminine in aspect, and almost girlish in face and figure, with the round cranium and oval contour of face often seen in Italian women.

JUSTICE AND LIBERTY: A POLITICAL DIALOGUE. By G. Lowes Dickinson, Author of Letters from a Chinese Official, The Greek View of Life, A Modern Symposium, etc. The McClure Company. $1.20.

Mr. Dickinson has chosen to cast his discussion of social problems into what he calls the "dialogue" form, though the speakers are not two but three—a professor, who sustains the socialistic view; a banker, who defends the present order of society, and a gentleman of leisure, who advocates an idealistically aristocratic polity. It is apparently the intention of the writer that the professor shall have the victory, and that the reader may rise from the book convinced that a socialistic democracy is the only proper form of society. Incidentally, however, many of the objections to such a society are advanced, and the discussion as a whole covers a pretty wide range, and presents with considerable effect the actual views of the speakers. The professor's socialism supposes society the possessor of all capital, the recipient of rents from land, and the distributor of rewards. Marriage would be regulated, youth, age, the sick and incapable, and child-bearing women would be pensioned. In fact the socialism of Mr. Wells's New Worlds for Old is nearly the ideal of the professor.

It must be admitted that Mr. Dickinson has made an interesting book, though the wisdom and economy of putting it in the form he has given it is extremely questionable. Again, no one who comes new to the subject is likely to finish the book with clear convictions one way or the other. It will, however, stimulate thought and set intelligent novices to looking further for the truth. Incidentally, to an individualist, Mr. Lowes's professor seems, like most socialists, to present the weak side of the socialism he advocates.

THE WAR IN THE AIR. By H. G. Wells. With Illustrations by Eric Pape. The Macmillan Company. $1.50.

In amazing, ingenious and appalling tale has the author written of the dread period when the nations shall go forth to war in skydragons. There is a welcome suggestion of comic relief and originality in the fact that the character, presumably to be regarded as the hero, is a typical London cockney lad, possessing just a smattering of mechanics and a canny wit of his own.

By a curious accident, Bert Smallways was mixed up in a runaway balloon, which happened to be a marvelous new invention in flying machines, which the Germans, secretly planning an attack by airships on the United States, were anxious to acquire.

Careering gaily through the ether across the Channel, Bert, apparently guided by Fate, descended shortly right upon the German camp, and then being, naturally, quite unable to give a satisfactory account of himself, he was finally forced to accompany his captors on their aerial trip across the Atlantic.

In unfolding the events that follow, Mr. Wells's unique powers of imaginative description are afforded untrammeled and magnificent play. After annihilating the American fleet in detail, the Teutonic skydragons swooped over New York and bombarded the helpless city from on high with frightful results.

But a terrible punishment was in store for the aerial warriors of the Kaiser. Other nations, especially the wily Asiatics, had also been perfecting secret plans for the waging of war in the air, and in due course the Oriental skydragons came flying across the Pacific and met the Germans in battle over Niagara Falls, with horrible effects on all concerned, but more particularly on the arrogant invaders from the fatherland. Soon afterward all the leading powers of the world had become embroiled in a general aerial scrimmage, and the result was so awful, but also so within the range of probability, that Mr. Wells's tragic romance may reasonably be taken as a forcible and convincing plea for universal disarmament and peace. An epilogue presents a woeful picture of London in ruins and the remaining inhabitants thereof relapsed into a state of semi-barbarism. The story is clever, enormously exciting and fairly plausible, although the romance is inferior on the score of originality to the same author's War of the Worlds, that he wrote some years ago. It must be assumed that for some reason Mr. Wells bears a grudge against the United States, else he never would have represented the country which has produced the Wright Brothers as making such a poor showing in the war in the air. Mr. Pape's excellent illustrations would indicate that the imagination of the artist has kept pace with that of the author.

NEW BOOKS

Harper & Brothers have issued a sumptuous reprint of the ten chapters from Ben Hur that lead up to, and describe, the great chariot race. The book, bearing the title of The Chariot Race from Ben Hur ($1.25), is beautifully illustrated in color by Sigismond Ivanowski, and the text is printed in large type on heavy paper with broad margins. The cover shows a handsome design of the race, in gold on a royal purple background.

The Great Operas, by J. Cuthbert Hadden. Each volume contains four illustrations in color by Byam Shaw. London: T. C. & E. C. Jack. New York: Frederick A. Stokes Co. Cloth, 50 cents each. Red leather, $1.00 each.

The four new volumes in this attractive and useful series of handbooks in miniature are devoted, respectively, to The Ring of the Nibelungs, Tristan & Isolde, The Mastersingers and The Flying Dutchman. Each book contains a short history of the opera's genesis, together with the story and some reference to the music.

Ralph Waldo Trine's little book, On the Open Road (Thomas Y. Crowell & Co., 50 cents, postage 5 cents), is in effect a collection of very short sermons upon texts that are usually sound though not often new. Mr. Trine is the author of many volumes, small and large, urging men to live the life of the spirit, and to look for guidance to special and personal revelations of the Divine will, such as he believes will be vouchsafed to all earnest seekers.

E. V. Lucas, who writes much out of his own head, and has admirable selective taste as an anthologist, has given us The Ladies' Pageant (The Macmillan Company, $1.25 net), an attractive little volume of prose and verse embodying the pleasant sayings of many authors about women. The matter is classified into many divisions, and the authors quoted belong to nearly every age of English and American literature. A brilliant passage from F. W. Bain's Digit of the Moon opens the volume.

New issues in The Century Company's Thumb-Nail Series are The Odes, Sonnets and Lyrics of John Keats, and Emerson's essays, Power, Success, and Greatness. Richard Watson Gilder writes a "note" of about twenty small pages by way of preface to the Keats verses, and a somewhat longer introduction to the Essays. Mr. Gilder's share in these charming little volumes is worthy of the company in which he thus finds himself.

Elizabeth Deering Hanscom, Ph.D., Professor of English in Smith College, has shown herself a highly intelligent compiler in the little book of American familiar letters, The Friendly Craft (Macmillan, $1.25 net), which she has just given to a public that should accord it a hearty welcome. These letters of men, women, and children, date from almost the earliest Colonial days to the present time. They are of boys and girls at school, of statesmen at home and away from home, of women in the nursery and in the swirl of busy social or professional life. On the whole, as might have been expected, the women write better than the men. There is a good deal of American political and social history in this volume, and the sustained interest of the letters is really astonishing, in view of the fact that they are not arranged in any related sequence even of time. The book should be placed in the hands of every boy and girl who is intelligent enough to profit by its varied examples of style it furnishes, and we guess much wide of the truth if it does not immediately take its place as a useful auxiliary in the "rhetoric" classes of many high schools and colleges.

RECENT FICTION

Leonora Stubbs (Longmans, Green & Co., $1.50), L. B. Walford's latest and twenty-first novel, is a fair exhibit of the kind of fiction that British circulating libraries purvey to a large public. The author deals with upper middle-class English folk, showing the interior of comfortable homes in the country and the exterior of their occupants. His story has a reasonable plot, mild adventure, sufficient variety of character, and easy, natural dialogue. As lying between the thriller and the novel of psychological analysis, it is an interesting indication of a phase in British culture, but it seems a strange intrusion into the reading world of this hustling America.

William Jasper Nicolls's Brunhilda of Orr's Island (C. W. Jacobs & Co.) comes unmistakably under the heading of vacation fiction. The scene opens in Portland Harbor with the millionaire hero lounging on the deck of his superbly appointed yacht. Brunhilda, beautiful, charming, shy—in fact, possessing every quality that should appeal to the jaded taste of a rich worldling, rows alongside the craft just as she is getting under weigh, and naïvely requests to be taken down to Orr's Island, saying she had missed the regular boat. The young millionaire consents, and thereby this unsophisticated fisher maid wins a pair of long gloves from a friend who had bet that she would not be allowed to board the yacht. It was a case of love at first sight for that simple youth, so he sends his yacht away, shaves his moustache and buys ready-made clothes, and, thus disguised, goes to board in the fisherman's cottage where the orphaned Brunhilda lives with her uncle.

It would be a shame to lift the curtain beyond that point. We must state, however, that while Brunhilda may have seemed shy, she was certainly more sophisticated than any fisher maid we have ever met in real life.

The Sunny Side of the Hill (Lippincott, Philadelphia, $1.50) is another of Rosa Nouchette Carey's "three-deckers," a romance of English country life, with the usually lonely hero, a lame young man in this case, the amiable maiden with the pretty niece, the spice of dangerous adventure, and all things else that may properly lead up to the old-fashioned double denouement. Each chapter has a sentiment at its head, in the form of one or more quotations, in prose or verse, from authors of varying authority. Our mothers and grandmothers liked books of this kind, and it may be suspected that our great granddaughters will read with pleasure the future equivalent of the social romance dealing with the joys and sorrows of well-placed English folk.

LITERARY CHAT

Tono-Bungay, H. G. Wells's new novel, issued by Duffield & Co., is said to be a romance without the fantastic element that readers have come to expect of Mr. Wells. It is the longest story, and in some respects the most ambitious, that he has yet written.

Eden Phillpotts's new novel, to be published early this year, is promised as a Dartmoor story of the large, serious kind typified by his earlier novel, Children of the Mist.

Appropriate to this period of the liquor prohibition wave is Beverages Past and Present (Putnams), by Edward R. Emerson, in which the author tells much about drinks, intoxicant and not, and the drinking customs of all ages. The subject is not without agreeable associations.

The Putnams announce Volume III of the Cambridge History of English Literature, to be completed in fourteen volumes. This great undertaking is directed by the editor, A. W. Ward, Litt. D., and A. R. Waller, M.A., distinguished English scholars attached to the University of Cambridge. The work is published on the other side by the Cambridge University Press, of which the Putnams are the American agents. Volume III deals with the Renaissance and Reformation. The two previous volumes discuss the period From the Beginning of the Cycles of Romance, and The End of the Middle Ages. Special students of each period discussed are the authors of the several volumes. These books are issued at $2.50 per volume.

Among important recent announcements by the Macmillan Company is that of Professor A. L. Frothingham's book, The Monuments of Christian Rome. Here the author undertakes to trace the influence of Roman Christianity upon architecture, mural decoration and kindred arts from the days of Constantine to the beginning of the "Babylonish captivity," in 1309, when the seat of the Papacy was transferred for seventy years to Avignon; and the influence of the Papal Court upon the development of Italian art was arrested upon the very threshold of the Renaissance. Professor Frothingham holds that the influence of the thousand years of Christian art preceding the fourteenth century upon the Renaissance has never been adequately recognized.

Among forthcoming books announced by the Putnams is The Philosophy of Self-Help, by Stanton Davis Kirkham, being a scientific presentation of the application of auto-suggestion to the needs of daily life.

A SUBURBAN COTTAGE

The price of lumber has so increased in this country in the last few years that it is not much more expensive to build a brick house than it is to put up a frame one. The brick house, has, of course, many advantages over one of wood, being warmer in winter and cooler in summer, and lasting a great deal longer.

The cottage shown in the illustration has a first story of brick and the second story of plaster with exposed timbers. The most objectionable feature in the average cottage is its abnormal hight in proportion to its area. This is due to the fact that the owner is ambitious to crowd just as many rooms into his little house as are in the mansion of his more prosperous neighbor, not seeming to realize that in doing this he is sacrificing its appearance. The house, here illustrated, has sufficient sleeping-rooms in the second story for one of its size, and the attic need therefore be only a wide air-space, which may be reached through a scuttle and used for storage, with a shingled roof, stained red. This model by careful planning may be copied for $7,000.

As is shown on the first-floor plan (page 221), one enters under a covered piazza into a vestibule which opens on the living-room. The living-room, which is large, answers as well for the hall, with stairs leading from it, and a comfortable alcove in which there is a roomy fire-place. There is a good-sized dining-room, with a conveniently arranged china cupboard and a pantry between it and the kitchen. On one side of the dining-room is a flower bay window, which gives a pleasing effect as seen through the opening from the living-room.

The ell of the house is given over entirely to the service portion. It contains a separate staircase leading directly from the rear entrance so that the cellar may be reached without the usual bulkhead. The servants' room, comprising a bedroom and a toilet, occupy the second story of the ell. There is also a good-sized storeroom.

The second story of the main part of the house contains a suite for the master and mistress, consisting of a large bedroom with an alcove and an ample closet, a sitting-room with an attractive bay window and a bathroom. There are also on this floor a single and a double guest room with bath.

There are hardwood floors throughout the house. The entire first story is finished in chestnut, stained to look like English weathered oak, except in the service portion, which is finished in North Carolina pine left in the natural color. The second story finish is white-wood painted enamel white.

The walls of the living-room are paneled in simple panels about five feet high, formed in a very inexpensive way with plain boards 12 inches wide, the joints covered with a plain strip having moulded edges. The walls above the paneling and the entire walls in the dining-room are left in the rough plaster and tinted a soft gray. These rooms are so well lighted that it is better to use a gray tone than a warmer coloring. A special feature is made of the fire-place alcove in the living-room, as shown in the illustration. This is fitted with bookcases on either side of the fire-place, the upper part having glazed cupboards and the lower part being fitted with panelled doors. The woodwork throughout is simple, and the staircase is Jacobean in feeling. In the living-room the ceiling has false beams, and here the general style is Jacobean, and the furnishings should be made to correspond. This is not a difficult matter; there are many good reproductions of this style of furniture to be had for a reasonable price in the shops. The sash curtains for the windows may be of chintz in bright colorings or of printed linen in reproduction of the old English designs. These curtains serve as over-draperies as well. They are used both in the living-room and the dining-room, and hang straight inside the window-casing, with traverse cords so that they may be drawn at night. The portières at the doors may be of velvet or velour in a plain color to tone with the chintz.

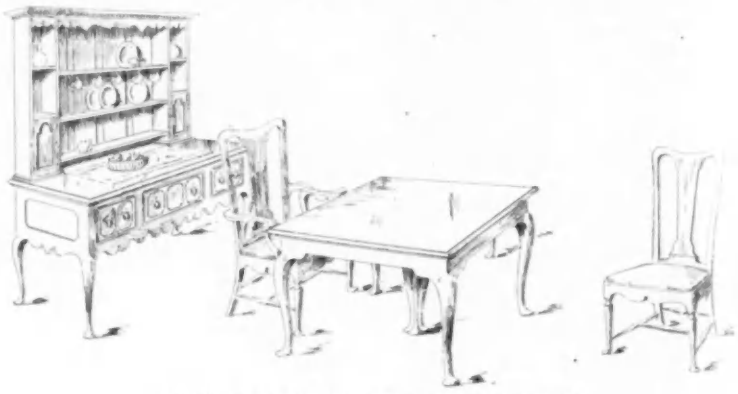
An effect of greater space is given by having the dining-room decorated like the living-room, with the same tinted walls and the same flowered curtains. The furniture in the dining-room may be of the Queen Anne style, which is lighter in weight than the Jacobean, and is therefore more appropriate for smaller rooms. It bears a family resemblance to our Dutch Colonial furniture, although it is of an earlier period. The illustration shows reproductions of Queen Anne pieces which are to be had at no great expenditure of money. If one cannot afford reproductions of Queen Anne furniture, one may get the Dutch Colonial and stain it to match the coloring of the oak. The Queen Anne dresser shown in the illustration may be placed at one end of the dining-room as marked on the first-floor plan.

The walls of the bedrooms are tinted to match the predominating color chosen for the decoration of each room. With these plain walls the window draperies should be of figured material with bedspreads to match. The beds may be wooden and of simple design, since these are fast taking the place of those of metal.

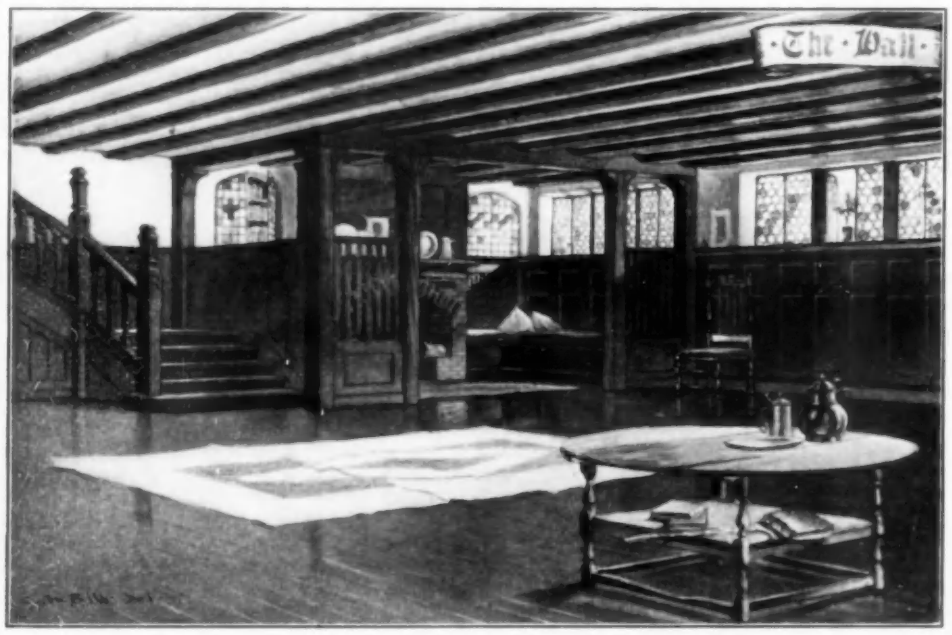
PRACTICAL HOUSE FURNISHING SUGGESTIONS

A Charming effect for a bedroom may be obtained by furnishing it throughout in "self-color," or in different tones of the same color. If green is chosen, for example, the side wall color, either paint or paper, should be chosen first. Then the ceiling in a lighter tone, and the floor covering in a darker tone will at once give the room a distinct character. The curtains may be either a delicate green material, or one of those delightful, embroidered muslins with a tiny, conventional figure woven in a green thread. They are inexpensive, wash well, and keep their color in the sun as well as can be reasonably expected of modern dye. Chair covers and bedspread should be of one material, and if a suitable quality is selected, even the bureau covers may be made of it. It would be overdoing a good thing to insist on green furniture as well. Chairs, bed and bureau may be of white enamel, in the simplest lines. The spread and upholstery will sufficiently indicate their harmony with the ideas of the room. It is surprising to see how this treatment of a room will invariably add to its apparent size.

The practical application of our knowledge of hygiene has banished all the bedroom furnishings of our ancestors—not very remote ancestors either. The heavily draped bed was the first thing to go. Instead of an air-tight affair with valence, side curtains and canopy, we have the simple metal or wooden bedstead. Cloth wall covering has given place to paper of the smoothest finish, in order to avoid dust as much as possible. Heavy carpets are a thing of the past in the best kept houses, and, in bedrooms especially, the lightest of rugs are used, often those that may be



QUEEN ANNE FURNITURE FOR THE DINING-ROOM



THE SPACIOUS HALL AND LIVING-ROOM

COTTAGE OF BRICK AND PLASTER WITH EXPOSED TIMBERS

Kleinert's

There's a Shape & Size for Every Need

THE BEST KLEINERT TRADE MARK

Dress Shields

Kleinert's name on a Dress Shield is a Guarantee of Quality—A Merit Mark of Twenty-five Years Standing

A Guarantee with Every Pair.

Hand-Embroidered, Lace Trimmed, Cotton Crepe Waist, (like cut) $12.00

Attractive Tub Models

Estimates and sketches sent to out-of-town customers

De Baun

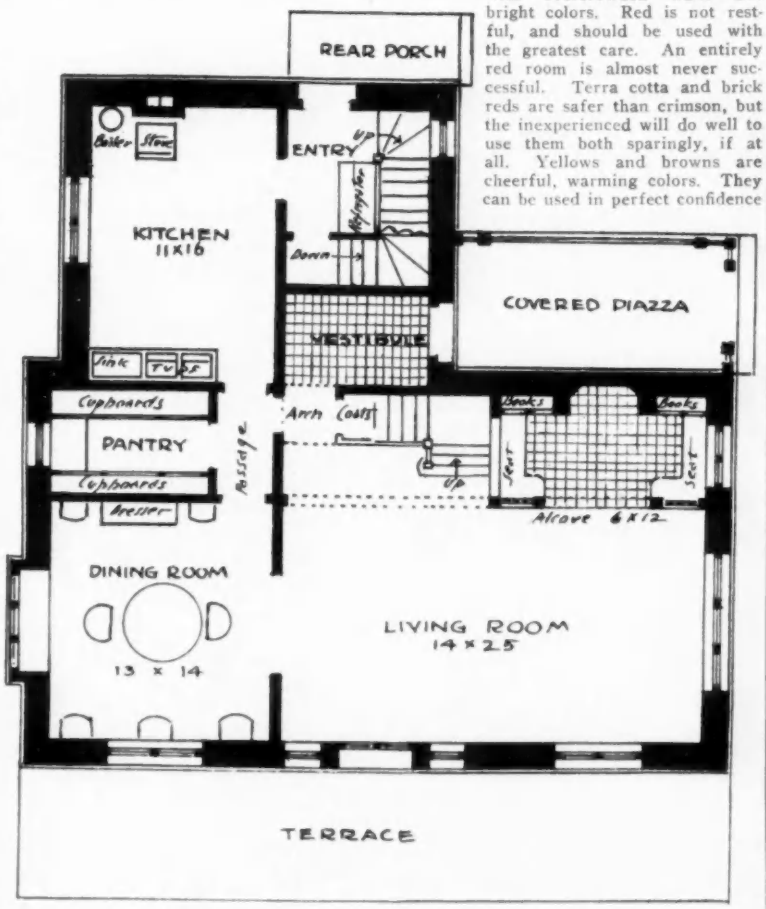
38-40 West 33rd Street
New York

washed. In place of paper, the most approved innovation is the painted wall. The general objection to paint is its rather hard, glossy appearance, but this can be greatly softened by judicious use of draperies. In a certain yellow room the draperies were of a soft pale madras, the design in tones of yellow and a very yellow-green. The exceedingly soft fabric contrasted well with the effect of the rough wall, and the subdued color toned and modified the almost harsh strength of the masses of clear yellow in the room.

In choosing the colors for a room it is well to remember that each color has a definite effect on the mind and body of the occupants. And further, each color demands that its peculiar quality be emphasized in the treatment of the furnishings, et cetera.

Green and gray are cool, restful, refreshing colors, and are at their best in rooms with simple lines, large, restful spaces, and soft, delicate contrasts. They lose their greatest charm if used in a fussy room with overcrowded walls and bright colors. Red is not restful, and should be used with the greatest care. An entirely red room is almost never successful. Terra cotta and brick reds are safer than crimson, but the inexperienced will do well to use them both sparingly, if at all. Yellows and browns are cheerful, warming colors. They can be used in perfect confidence almost anywhere, and in any combination. It is much harder to find yellows that do not "go together" than those that do. Yellow seems to draw together all the objects in a room. If a room, therefore, must be littered with books, papers, curios and "bits" of all sorts, let the prevailing tones be yellow or brown! Then the occupant can be cosily crowded without being at odds with his wall-paper.

A good lamp is one of the essential furnishings of a living-room and should be a dignified and harmonious part of the decorative scheme.



FIRST-FLOOR PLAN—A SUBURBAN COTTAGE, PAGE 220

SECOND-FLOOR PLAN—A SUBURBAN COTTAGE, PAGE 220

Old English, Italian
French and Dutch Furniture

Antique Jewelry, Laces
Fans and Embroidery

Old Pewter and Brass

The Finest Collection
of Eighteenth Century
Sheffield Plate in America

Inspection Invited

M. Johnson Brown & Co.
Importers of
Objects of Art
17 West 31st Street, New York
(*Near Fifth Avenue*)

HARRIET HUBBARD AYER'S
BOOK

The Only Authoritative Work on Health and Beauty

Only Twenty-Seven Copies Left. Your Last and Only Opportunity to secure this book at any price.

Publisher's Price.....$5.00
Our Price.....$1.75
Saving to Vogue Readers...$3.25

The book contains over fifty chapters on Health and Beauty, and more than 225 Recipes of Easily Made Remedies and Toilet Preparations. 540 pages, over 120 illustrations, bound in English linen, backs lettered in gold.

Our Extraordinary Offer $1.75 a copy.

Cut out Coupon - Mail To-day

The Brunswick Book Co.,
The Brunswick Building,
225 Fifth Avenue,
New York City.

Gentlemen:
Enclosed find $1.75 for which send me HARRIET HUBBARD AYER'S Book, carriage prepaid.

Name .....

Street .....

City ..... State .....

In case my order arrives after the copies are all sold my money is to be immediately refunded.

THE NEWEST BLOUSES

Flat Patterns of these Models - 50 cents

Pinned Patterns - - - $1.00

In Sizes from 34 to 40 bust

DESCRIPTIONS OF PATTERNS

NO. 1424.—Blouse of fine, white linen, hand embroidered and trimmed with insertions of Cluny lace. The fullness is given by two deep plaits laid on each shoulder. The pointed cuff is finished by insertion and a frill of lace. The materials required to make this model in medium size are 2¾ yards of linen, 36 inches wide; 6½ yards of lace insertion and 2 yards of lace edging. This pattern comes in four pieces.

142 .—This shows a separate net jumper, worn over a slip waist which is to be seen in the smaller illustration. The underwaist is of embroidered batiste having sleeves of net, laid in horizontal plaits, and outlined by a net frill 1½ inches in depth, edged with lace which is extended about the wrist. The yoke is of the net to match the jumper, inserted with lace. The jumper, which leaves the sleeves and yoke of the slip exposed, is of net laid in plaits. A finely plaited frill, edged with lace, similar to the sleeve frills, runs down the opening at the left, fastened by lace buttons. The armholes and décolletage border of the jumper are also finished by lace frills. The effect of the embroidery showing through the net is very pretty, and the same jumper may be worn over different embroidered waists. The materials required to make this model in medium size are 3 yards of net, 72 inches wide; 12 yards of lace edging, 1 yard of lace insertion, 2¾ yards of embroidered batiste, 20 inches wide, and 6 lace buttons. This pattern is cut in nine pieces.

1426.—Blouse of finely striped India silk with the bodice and sleeves laid in plaits. Narrow beading finishes the seams and outlines the cuff. To the left of the front is a deep, plaited frill of the silk. Diamond-shaped, pearl buttons fasten. The materials required to make this model in medium size are 6 yards of India silk, 24 inches wide; 3½ yards of beading, and 5 pearl buttons. This pattern comes in five pieces.

1427.—Waist of French cotton crepe, inserted with wide bands of Irish crochet lace and embroidered down the front in dots of graduated sizes. Narrow braid forms straps about the sleeves and at the shoulders. The upper part of the sleeve is cut in one piece with the shoulder, giving the new seamless effect, and the lower part of the sleeve is joined under the pointed piece of insertion. The materials required to make this model in medium size are 3¼ yards of crepe, 30 inches wide; 6½ yards of lace insertion, and 2½ yards of silk braid. This pattern is cut in five pieces.

1428.—Plain, tailored waist of wash silk in a color to match the suit, with a deep plait laid on either shoulder for fulness. It is trimmed with wide bands of the silk, heavily braided in self-tone. A braided patch pocket finishes at the right. It fastens at the left of the front under a broad, braided band. The materials required to make this model in medium size are 4 yards of silk, 27 inches wide, and one piece (12 yards) of silk braid. This pattern comes in ten pieces.

CUT TO ORDER PATTERNS

Note: We cut patterns to order of any fashion published in Vogue at the following prices:

SKIRTS.—

In belt measure from 20 to 32 inches
without foundation $1.00
with foundation 1.50

BODICES AND SHORT JACKETS.—

In bust measure from 32 to 46
without sleeve $1.50
with sleeve 2.00

PRINCESS GOWNS.—

In bust measure from 32 to 46
with sleeve $4.00

HALF LENGTH AND LONG COATS.—

In bust measure from 32 to 46 . . $3.00

CHILDREN'S CLOTHES (up to 15 years)

Full suit, cut to measure $2.50
Any part of suit, cut to measure . . $1.00

STOCK PATTERNS

FLAT PATTERNS.—

Waist, Skirts or Jackets, 50 cents each.
Waists and Jackets are cut in sizes 34, 36, 38, 40 bust measure. Skirts in 22, 24, 26, 28 belt measure.

PINNED PATTERNS.—

Waists, Skirts or Jackets, $1.00 each.
A pinned pattern is half of a gown made in paper. It is the flat pattern pinned together, and in some instances tacked with thread, to show how the garment is put together. It can be taken apart and used for cutting, or a flat duplicate may be ordered.

MUSIC

CALENDAR

C=Carnegie. M=Mendelssohn. Cua=Cooper Union Auditorium. Cuh=Cooper Union Hall. Gcp=Grand Central Palace. D T=Daly's Theatre. H=Hippodrome. W-A=Waldorf-Astoria.

Emma Eames-Emilia de Gogorza, Song Recital—26 Feb., Aft. C
Mischa Elman, Violin Recital—22 Feb., Aft. C
Katharine Goodson, Piano Recital—19 Feb., Aft. ..... M
Karl Klein, Violin Recital—19 Feb., Eve. ..... M
Kneisel Quartet—23 Feb., Aft. ..... M
Adele Marguiles Trio—23 Feb., Eve. M
Mme. Nordica, Song Recital—16 Feb., Aft. C
Symphony Society of New York, Walter Damrosch, Conductor. First concert of the Beethoven Cycle—11, 18, 25 Feb., Aft. C
Wüllner Song Recital—13 Feb., Eve. M

OPERA THIS WEEK

Metropolitan

Thursday—11 Feb. Tosca, with Eames, Caruso and Scotti.
Friday—12 Feb. Matinee: Parsifal, with Fremstad, Burrian, Feinhals and Blass. Night: Carmen, with Gay, Farrar, Martin and Note.
Saturday—13 Feb. Matinee: Tannhaeuser, with Morena, Fremstad, Burrian and Goritz. Night: Aida, with Destinn, Homer, Caruso, Amato and Didur.

Manhattan

Friday—12 Feb. Lucia, with Tetrazzini, Severina, Taccani, Sammarco and Arimondi.
Saturday—13 Feb. Matinee: Tales of Hoffmann, with Espinasse, Zeppilli, Trentini, Mariska-Aldrich, Dalmores, Renaud, Gilibert and Crabbe. Night: La Sonnambula, with Tetrazzini, Trentini, Parola and De Segurola.

PADEREWSKI'S RECITAL

IN spite of the liberties which, as a great artist, he feels justified in taking, there is small doubt that Paderewski is the giant of living pianoforte players. He came to New York very recently and before a large and enthusiastically inclined audience in Carnegie Hall gave an exhibition of playing which no other performer of the present day could hope to duplicate.

We have, for three years, taken exception to the tendency of the tawny-haired Pole's persistence in hammering his instrument beyond its capacity to give forth musical tone. This straying from the tenets of pianistic art—which would not for a moment be tolerated in a performer of less renown—has been the one serious blot upon his otherwise impeccable playing. But he will not change his methods, and it would appear that we shall have to take the bad with the good and be thankful for the opportunity to hear the great things he does.

Time has done much for Paderewski in mellowing his art. Always a soulful player, he seems, in the past few years, to have rounded more fully the great art which has always been his. We have never had a pianist who could make his instrument sing with such ease and perfection as this same moody Paderewski. No man, or woman, ever drew forth such luscious tone as he. And few virtuosi have surpassed his technical flights when the occasion demands superlatively facile and sure fingers. Paderewski, regardless of his thumping, is, after all, Paderewski. No predecessor ever roused his hearers to greater moments of enthusiastic frenzy than this same player. And the recital under consideration was no exception to the rule long ago established.

Of the programme, which was severe and sombre hued, perhaps the most supreme effort was reached in the Beethoven sonata, op. 111, with all its stress and storm and musical beauties. Intellectual as was Paderewski's reading of this classically superb work, he did not fail to bring out the full spirit of its content. And the closing movement was given with breadth of effect which was close to orchestral. The Schumann Etude Symphoniques, the Chopin numbers and the Bach Chromatic Fantasie and Fugu were all admirably performed.

MENDELSSOHN FESTIVAL CONCERT

THE third festival concert, arranged by Walter Damrosch in honor of Felix Bartholdy Mendelssohn, was given last week in Carnegie Hall with the New York Symphony Orchestra, assisted by Fannie Bloomfield-Zeisler, the Chicago pianist. A programme made up wholly of Mendelssohn compositions is unusual, but despite the lack of variety found in listening to the works of one writer, there was much heard which called forth approval.

The Italian symphony, one of the best endeavors of the composer, was played with smoothness and finish. The third and fourth movements, especially, were grateful, both to players and to the audience. The Spring Song and The Song Without Words, arranged for orchestra, were enthusiastically received. There is always plenty of applause following the rendition of the popular Spring Song. The concluding number was the Wedding March, and this was given with fine dignity.

The soloist of the occasion, Mrs. Zeisler, elected to play the G minor concerto, a composition which is not the most interesting, from an imaginative standpoint, but which gives the performer many opportunities. Mrs. Zeisler acquitted herself with easy certainty, gaining from her instrument a beautiful singing quality of tone and overcoming her technical obstacles with deftness which showed her mistress of the technique demand of the modern piano virtuoso. This gifted pianiste is easily one of the great players of the time, and although she leans rather to the unemotional style, she is always an artist.

ART

EXHIBITIONS NOW ON

New York. Metropolitan Museum of Art. Special exhibition of German Art. Until 22 Feb.

Fine Arts Gallery. Twenty-fourth annual of the Architectural League. Until 22 Feb.

National Arts Club. International exhibition of pictorial photography.

Montross'. Recent pictures by T. W. Dewing and D. W. Tryon. Until 13 Feb.

Knoedler's. Paintings of dogs, by Percival Rosseau. Until 13 Feb.

Wunderlich's. Etchings and engravings by old masters. Until 15 Feb.

Clausen's. Recent pictures by Walter M. Palmer. Until 20 Feb.

Powell's. Recent paintings by G. Glenn Newell. Until 13 Feb.

Astor Library. Book plates by the late J. W. Spenceley, and colored plates from Der Decor.

Lenox Library. Historical exhibition of artistic lithography. Prints by modern Bohemian artists, and small exhibits of portraits of Poe, Burns, Mendelssohn, Chopin, Browning and Darwin. The Lincoln centenary exhibition.

Brooklyn.—Pratt Art Club. Water colors by Eleanor Frye and Ida Stroud. Until 22 Feb.

Baltimore. Institute. Fifteenth annual of the Baltimore Water Color Club. Until 26 Feb.

Chicago. Art Institute. Annual of works by artists of Chicago and its neighborhood.

Pittsburg. Carnegie Institute. Thirteenth annual of the Society of Western Artists. Until 21 Feb.

Philadelphia. Pennsylvania Academy of Fine Arts. 104th annual of oil paintings and sculpture. Until 14 Mar.

Springfield. Gill Art Gallery. Annual of oil paintings. Until 6 Mar.

Washington. Congressional Library. Etchings by French artists of the nineteenth century; and collections of Arundel prints, and Japanese prints, illustrating Japanese feminine costumes of the 17th, 18th and 19th centuries.

EXHIBITIONS TO COME

New York. Fine Arts Gallery. Spring exhibition of the National Academy of Design. 13 Mar. to 17 Apr. Exhibits received 24 and 25 Feb.

Dean's

Catering Department

Takes entire charge of Receptions, Teas, Weddings, Card Parties, etc., furnishing complete the refreshments, with the necessary service, thoroughly trained English waiters, doormen, coatmen, ladies' maids, carriage men and musicians; also the canopy, floral decorations, card tables, chairs, etc.

Dean's

(Established in 1830)

572 Fifth Ave., New York

(Near 47th Street)

Mme. Oates

Formerly 345 Fifth Avenue

(Opposite Waldorf-Astoria)

Is making a specialty of the new Princess-Directoire and Empire Gowns to order.

The sketch, a Callot model, copied for . . $75.00

A choice of three materials to select from.

We have a large number of other models we make for that price.

Description and samples of model sent upon request.

Waists to Order $25.00.

Patrons living at a distance may be assured of satisfaction ordering by post.

Mme. Oates

27 East 45th Street

N. W. Corner Madison Avenue

New York.

Telephone 4257-38th St.

The Surprise Suction Sweeper

A Dustless Room

Is the Ambition of Every Dainty Housewife. You can have one

Ordinary methods of cleaning mean double work. You sweep first and dust afterwards. The germs and dirt raised from the floor float through the air, only to rest elsewhere.

The Surprise Suction Sweeper

saves time and labor and satisfies you in the result. It draws every speck of dust and dirt from carpets, rugs, mattresses, pillows, and, in fact, furniture of every description, and seals it in an air-tight chamber which is emptied *outside* the room.

The air in your house is always fresh and free from germs when you use the SURPRISE SUCTION SWEEPER. It is the only hygienic method of cleaning. Simple in construction, it is worked by **one person** with ease, by hand. No electric current, or engine, is required to create suction. Surprise Suction Sweepers do not increase your electric light bills. The

Surprise Suction Sweeper

takes up little room, and is always ready for use. It is guaranteed for one year and sent, express prepaid, with privilege of examination, to any address in the United States.

Price $10.00

Demonstrations Daily
at 1217 Broadway, N. Y. City, between 29th and 30th Streets

The Utility Import and Export Co.
30 E. 20th St.
New York

"ABSORBS ALL DUST"

She would be handsome but for the chin.

The First Sign of Old Age is the

DOUBLE CHIN

It is Easily Removed

by means of a very simple and yet absolutely sure and harmless method used in Paris and Europe generally.

THE Herbert System

For the Removal of Double Chin

This system has been and is to-day used by the ladies of European courts, and is so effective that the queenly contour of the throat and neck is retained indefinitely. American ladies should learn this art. Many a lady now referred to as "fat" needs only this little touch to restore her beauty. Prof. Felix Herbert's system consists primarily of HERBERT'S ABSORBTIVE which is applied to the flabby part of the neck. The action of the ABSORBTIVE is hastened and aided by a special massage appliance and the magnetic chin band (worn at night) both included with the ABSORBTIVE. Results are obtained quickly.

Price of Prof. Herbert's system complete, with large jar of ABSORBTIVE, Massage Apparatus and Chin Band, $5.00.

Descriptive booklet free. SEND TO-DAY.

THE HERBERT SYSTEM, 16 State St., ROCHESTER, N. Y.

National Arts Club. Annual of the Municipal Art Society. During Feb.

Salmagundi Club. Annual of paintings and sculpture by artist members. 27 Feb. to 13 Mar.

Pittsburg. Carnegie Institute. Paintings by "The Eight" American painters. 5 to 31 Mar.

Carnegie Institute. Thirteenth annual International Exhibition of oil paintings. 29 Apr. to 30 June. Exhibits received at Pittsburg until 16 Mar.

Philadelphia. Art Club. Seventeenth Annual of Water Colors and Pastels. 15 Mar. to 18 Apr. Exhibits received 1 and 2 Mar.

Washington. Corcoran Gallery. Annual of the Washington Water Color Club. 20 Feb. to 6 Mar.

GOSSIP

THe annual exhibition of the Architectural League of New York was opened on 29 January with a dinner to members and guests, at which gold medals of honor, for their distinguished services to art, were presented to John La Farge and John Q. A. Ward. Both of these celebrated artists are admirably represented in the current exhibition, the former by a number of mural paintings and studies for stained glass windows, and the latter by a fine statue of Henry Ward Beecher. A third gold medal was given to the firm of Trowbridge & Livingston, in recognition of its designs for the Henry Phipps house on Fifth Avenue.

Among the exhibits, which, as a rule, are of a high order of merit and well arranged, particularly interesting are the designs submitted in the competition for "a monument to a great American sculptor," in which an architect, a sculptor and a mural painter collaborated. A memorial to the late Augustus Saint-Gaudens was naturally in the minds of all the competitors, and the award was made to a monument showing a recumbent figure of the famous sculptor on a sarcophagus supported by eagles, with a female figure of Fame in a niche behind, by Augustus Jaegers, sculptor, Miss Grace Johnson, painter, and Thomas R. Johnson, architect.

At the one hundred and fourth annual exhibition of the Pennsylvania Academy of Fine Arts, which was opened with a large reception on 30 January, the following awards were made: The Temple gold medal to Frederick P. Vinton, for his portrait of Mr. Carroll D. Wright, president of Clark College; the Walter Lippincott prize, for the best figure picture shown, to Thomas P. Anshutz, for his painting entitled The Tanagra; the Jennie Sesnan gold medal, for the best landscape, to Theodore Wendel, for his Winter at Ipswich; the Mary Smith prize of $100, for the best painting by a woman, to Miss Martha Walter, for a portrait, and the Carol H. Beck memorial gold medal for the best portrait exhibited (awarded for the first time), to John S. Sargent, for his portrait of Miss Mathilde Townsend, of Washington.

The seventeenth annual exhibition of the Art Club of Philadelphia, to be held at the club house from 13 March to 18 April, will be limited, as usual, to original water colors and pastels by living artists which have never before been publicly shown in Philadelphia. A gold medal will be awarded for the best work shown, and exhibits will be received only on 1 and 2 March. The jury of admission and the hanging committee will consist of William M. Chase, Carroll S. Tyson, Jr.; Adolph E. Borie, 3rd; Benjamin Hawley, George R. Brill and Alexander S. Calder.

On 3 February the new art gallery of Mr. Henry Walters, of Baltimore, was opened for the first time to the public, and hereafter will be open on Wednesdays and Saturdays during February, March and April and on Washington's birthday and Easter Monday. This gallery—a handsome structure of marble, at Washington Place and Centre Street—was built by Mr. Walters especially to house the valuable art collection of Don Marcello Massarenti, which was bought by him in 1901, and which contains more than two thousand works, the most important pieces being sculptures and paintings by old Italian masters. There is also shown in the gallery the fine collection of modern paintings gathered by Mr. Walters and his father.

NEXT WEEK
VOGUE
will publish its
SPRING ANNOUNCEMENT NUMBER
Price - - - 25 Cents

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should inclose a stamped addressed envelope for reply, and state page and date.]

THe subject of development of personal beauty is fascinating to almost every woman, owing to a perfectly natural feminine coquetry which in ages past, as well as in the present more practical period, has proved a potent weapon for those who appreciate the charm of beauty of body as well as that of the mind.

Foolish is it in the extreme to look with indifference or disdain on the advantages to be derived from a perfectly developed and exquisite physique and face—beauty in all things is a never-failing joy, and helps to gladden the world, so it is but fitting that the most wonderful of all creations—the human body—should receive the care to which it is entitled. Several excellent establishments have recently been opened in town by women who have given much study to the subject, and made exhaustive researches into the ways and means of preserving and enhancing every latent beauty. Among these is one presided over by a reliable and conscientious specialist, who begins with the first rudiments of health and endeavors to develop the body to its highest perfection, quiet the nerves, increase the proper circulation and improve the skin as well as the hair. She teaches the art of deep breathing in a room filled with pure oxygen, sunlight and of cool atmosphere; has excellent creams and lotions for the skin, a new preparation for the nails, and puts up hair tonics for individual cases from private recipes.

Among the creams is one for enlarged pores and blackheads which is unique, as far as I know, in principle and excellent in results. A few days after the first application the effect begins to show, and with the aid of an astringent lotion, the nose may be cleared of enlarged pores and any other portion of the skin which has become coarsened much improved in quality. The lotion is used frequently simply for cleansing purposes, and is strongly to be recommended where the skin is darkened in color, roughened or prone to wrinkling. It sells for 65 cents a bottle, and the cream is 50 cents a jar. The latter should be thickly applied in cases of blackheads or enlarged pores, and allowed to remain on the skin for half an hour so as to draw out all unhealthy secretions.

Another cream is offered for massage purposes, and it is made with the greatest exactitude; it is pure and conscientiously compounded. The latter is only used three times a week, in the mornings, never being left on over night, and massage is followed by a thorough drenching in the astringent lotion. This cream sells for 65 cents, and is a decided preventative of wrinkles.

Still another specific is put up to eliminate the use of scissors in keeping the cuticle in order. It is to be left on for half an hour and followed by a brisk polishing. No other preparation is necessary in this method of keeping the nails in order, as the cream softens the cuticle, discourages its growth and contains some ingredient which aids in keeping the nails polished brilliantly. Price 50 cents. The basis upon which the latter is made is lanoline and very pure.

A whole chapter might be written on the system employed in keeping the hair and scalp in absolutely perfect condition, and no one can deny the wisdom of the practical reasoning which has led to its working out. The scalp is massaged skillfully with due knowledge of the whereabouts of the nerves and blood vessels, so that it is brought to the greatest degree of health. Split hairs are never tolerated, as these allow of the bleeding away of the natural stimulant of the hair and show an unhealthy condition. Special tonics and lotions are made for each case of marked individuality, and under this treatment the hair should soon acquire the beautiful lustre and pliability of perfect health besides an increase in growth.

Sets of six tiny silk bags of sachet powder sell for 50 cents. These are all in the same odor and come in one box, but can be sewn in the corsage, placed among outfits, gloves, handkerchiefs and lingerie, as desired. The perfume is delicious and very new, of high character and lasting.

CONCERNING ANIMALS

[Note.—Communications concerning animals or birds and all phases of their protection, should be specially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

DISTINGUISHED ANTI-VIVISECTIONIST

THE address of Miss Lind-af-Hageby, (the wealthy young Swede, who is devoting her life to the cause of anti-vivisection) at the meeting of the New York Anti-Vivisection Society at Carnegie Lyceum, on 3 February (1909), was in humanitarian circles the most important event of the month. Unlike most of those who espouse this cause, Miss Lind-af-Hagely is able to judge from experience, having been a medical student and a hearer of lectures at the University of London, at the University College, and at King's College, where she saw at first hand the cruelties of vivisection and its demoralizing effect upon the student bodies. The first intimation that the general public had of this advocate's excellent equipment for working in behalf of dumb creatures, was the publication by her of The Shambles of Science in 1903, in which she laid bare the practices of the vivisectionists. Naturally, the book created a tremendous sensation, and, since its publication, she naturally has been regarded as a leading reformer. One of Miss Lind-af-Hageby's avowed objects in coming to this country was to arouse opposition, and hence discussion of this vital subject. It is interesting to note that what finally impelled her to fight vivisection was a visit which she made a few years ago to the Pasteur Institute, in Paris, where she saw such hideous cruelties practiced that her indignation was aroused and she decided to study the question scientifically.

HUMANE SEAMEN

An incident of the recent marine disaster which, if true, is certainly encouraging to the humane, was the rescue of three canaries and a parrot, according to report. When the crew was ordered off the sunken ship, these were overlooked in the confusion, but at the discovery of their absence, upon volunteers being called for to return to the doomed Republic and rescue them three stewards, George Glendennon, Robert Greenlade, and John Grant—and a cook, Robert Bostock, responded and took care of them until they were safely landed in the city.

NEW HUMANE SOCIETY

A most interesting world-wide movement has been started by the incorporation of the International Humane Association, with Jefferson Seligman as President, Mrs. Minnie Fisk as First Vice President, and Sydney Richmond Taber as Second Vice President. Garcia de Toledo, of Malaga, Spain, was created Honorary President, and Bishop David H. Greer, Honorary Vice President. The main purpose of the association is to introduce humane education concerning the treatment of children and animals in those countries where cruel practices are still existent.

AND THE DOG RETURNED

An amazing journey was made by Herninole, the famous fox hound belonging to Judge A. Floyd Huff, of Hot Springs, Arkansas. The hound was lost during a meeting at Crab Orchard Springs, Kentucky, in November last, and to the astonishment of his owner, returned to his home near Hot Springs, in late January. Although Herninole was in very bad condition as the result of his journeyings,—almost starved to death and with his bleeding four feet, that he lived through his experiences at all is astonishing; for he had to cover 600 miles and swim two rivers, the Mississippi and the Arkansas, in order to reach home. He holds the record for such a trip, distancing all others, it is said, by at least 300 miles.

NEW HAMPSHIRE SCHOOL CHILDREN PETITION

The Humane societies in New Hampshire are now circulating petitions among the school children of that State, in which President Roosevelt is asked to give up his African hunting trip, on the ground that his example will tend to increase the slaughter of wild animals. It will be recalled that Texas was the first State to start the movement for school petitions addressed to the President.

BACK VIEWS OF GOWNS ON PAGE 209

AUGUSTE METHOD of REJUVENATION of the Face Neck and Hands

LONDON PARIS VIENNA NEW YORK

We give written contracts to:

Permanently rebuild hollow cheeks and sagging muscles *without surgery or injections.*

Eradicate all wrinkles, scars, acne, small pox markings, freckles, discolorations, etc., *without acids.*

The only method that is practically painless.

Requires but eight days.

Investigation solicited. Send stamp for descriptive booklet.

Ladies finding it inconvenient to visit New York or to take immediate advantage of our treatments, can secure considerable relief by using the Marie Antoinette preparations, which are closely allied to and form a part of our special treatment.

Marie Antoinette VITAL ASTRINGENT

THIS induces natural contraction in the organic tissues and muscles, thereby preventing sag and wrinkles, and preserving the firm contours of youth. To be applied nightly to the softer tissues around the throat, chin, neck and under the eyes. Put up in two sizes. Price, $2.50 and $3.50.

Marie Antoinette NUTRIENT CREAM

A MODEL cold cream, said by connoisseurs to be the finest on the market today. Cleansing and soothing to the skin. It will not clog the pores or induce hair growth, and is absolutely free from the evils attending the use of inferior grades. Put up in two sizes. Price, $1.25 and $2.50.

Marie Antoinette SOOTHING LOTION

AN antiseptic stimulant and tonic. Acts directly upon the nerves of the skin, causing immediate action throughout the impoverished capillary system. As a face wash it is delightful, cleansing, cooling and soothing. Put up in one size. Price, $2.00.

The Palingenesis Co.

11 WEST 30th STREET, NEW YORK, N. Y.

REDUCE YOUR FLESH

By Using DR. JEANNE WALTER'S

FAMOUS MEDICATED RUBBER UNDERGARMENTS

Anyone can positively reduce their surplus flesh from any desired part of the body and thus improve their figure, by simply wearing my rubber undergarments. That the highest medical authorities not alone endorse but recommend DR. WALTER'S RUBBER GARMENTS gives the best reason for their use.

Send for Booklet V

DR. JEANNE WALTER

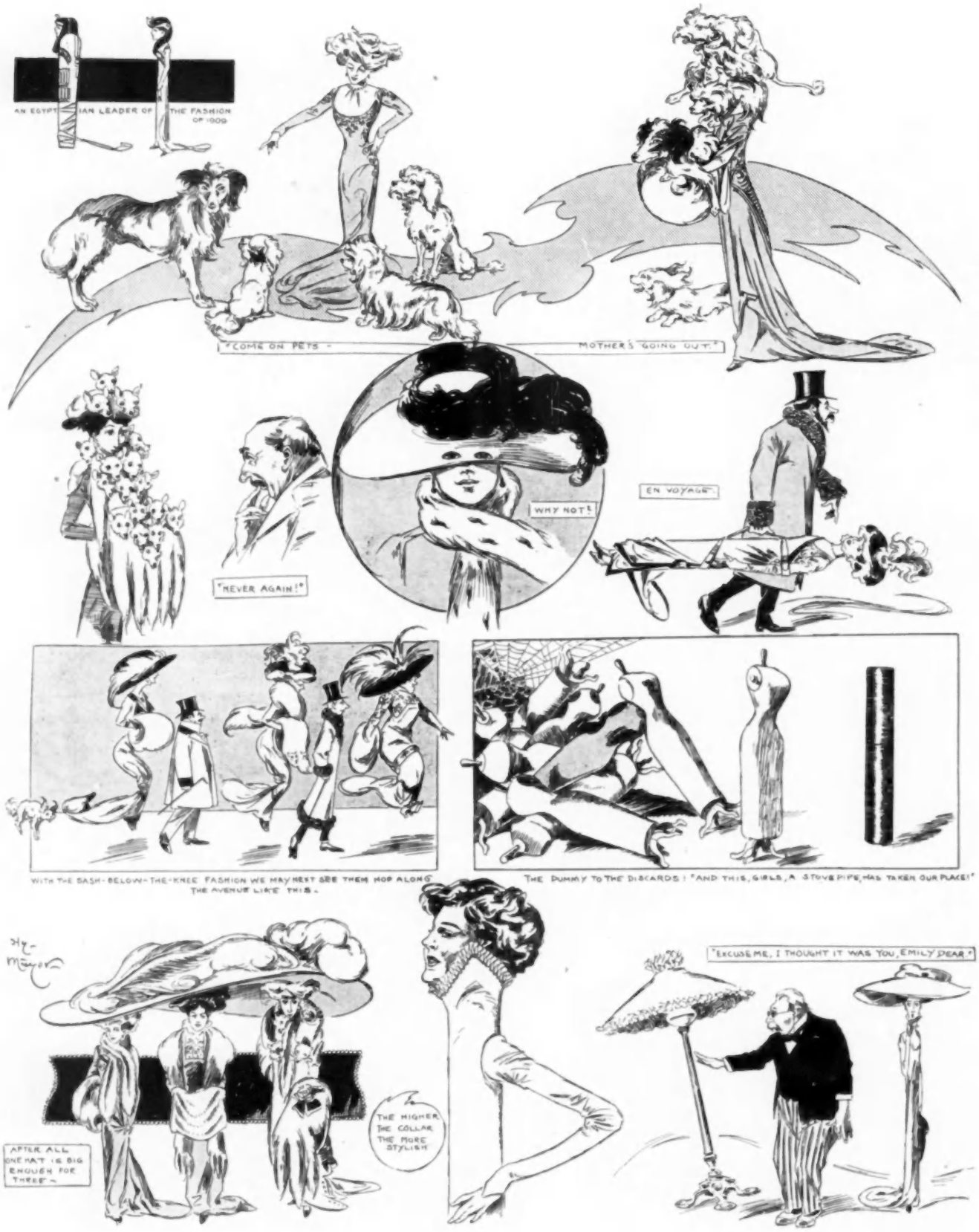
55 WEST 33d ST. Patentee NEW YORK

Between Fifth Avenue and Broadway. (Alpine Building)

Branch Offices:

Mme. Guischard, 1237 G Street, N W., Washington, D. C. The Tartan, 29 Temple Place, Boston, Mass. Dr. J. E. Tompkins, 65 Randolph Street, N. W. Cor. State St., Chicago, Ill. Mrs. Kammerer, 1029 Walnut Street, Philadelphia, Pa. Mary E. Murphy, 1629 Pine St., San Francisco, Cal. Miss M. Barry, 615 Locust St., St. Louis, Mo.

Neck and Chin Band combined as illustrated $3.00



FOOLISH FASHION

A CLEVER CARICATURE OF THE WINTER MODE

FROM THE NEW YORK SUNDAY TIMES

1909 Washable Dress Fabrics

Registered Trade Mark — *Established Half a Century*

Our assortment embraces a carefully selected stock of Imported Linen and Cotton Fabrics from the leading European manufacturers. The line includes among others:

White French, Austrian and English Madras, 32 inches wide, 35c. to $1.00 per yard.

French and English Piques, white and colored, 35c. to $2.00 per yard.

White Dimities, checked and striped, 30 and 32 inches wide, 25c. to 50c. per yard.

White Striped and Checked Bavarian Batiste, 27 inches wide, 35c. per yard.

Japanese and French Crepe, in white and colors, 65c. to $1.00 per yard.

Striped and Checked Handkerchief Linen, 75c., $1.00 and $1.50 per yard.

White Embroidered French Batiste, 40 inches wide, at 85c., $1.10, $1.25 to $2.75 per yard.

White Embroidered French Linens, 32 inches wide, $1.10, $1.35, $1.50 to $3.50 per yard.

White Dotted and Fancy Figured Swiss, 31 inches wide, 40c. to $1.50 per yard.

Printed Irish Dimity, 27 inches wide, 25c. per yard.

Printed Irish Linen Lawn, 24 inches wide, 40c. per yard.

Printed French Percales, 32 inches wide, 30c. per yard.

Fancy Colored Madras, in wide range of plain shades and fancy stripes, 40c. to $1.00 per yard.

Austrian Galateas, 27 inches wide, 50c. per yard.

D. & J. Anderson's Ginghams, 32 inches wide, in plain shades, checks, stripes and fancy plaids, 40c. and 45c. per yard.

We also carry a full range of Viyella Flannel, guaranteed unshrinkable, 32 inches wide, 75c. per yard.

Samples—On request we will gladly mail samples of any of the above lines.

James McCutcheon & Co., 5th Ave. & 34th St., Opposite Waldorf-Astoria **N. Y.**

CHARACTERISTICS — OF — VOGUE PATTERNS

¶ *SMART IN CUT, YET SIMPLE TO EXECUTE.*
¶ *DISTINCTIVE AND ADVANCED IN DESIGN.*
¶ *ENTIRELY HAND MADE.*
¶ *CUT IN THREE COLORS.*
¶ *INSURE THE MOST FASHIONABLE EFFECTS.*

Prices

Flat Patterns
Waists, Skirts or Jackets, 60 cents each.
Waists and Jackets are cut in sizes 34 to 40 bust measure.
Skirts 22 to 28 belt measure.

Pinned Patterns
Waists, Skirts or Jackets, $1.00 each.
A Pinned Pattern is half a gown made in paper, pinned together.

Cut to Order Patterns

Skirts
In belt measure from 20 to 36 inches.
Without foundation, $2.50
With foundation, $3.00

Bodices and Short Jackets
In bust measure from 32 to 46.
Without sleeve, $1.50
With sleeve, $2.00

Princess Gowns
In bust measure from 32 to 46.
With sleeve, $4.00

Half Length and Long Coats
In bust measure from 32 to 46, $3.00

Children's Clothes (up to 15 yrs.)
Full suit cut by age sizes, $2.50
Any part of suit, $1.00

NOTE: We will send a full set of waist linings and sleeves in seven sizes from 32 to 44 bust, cut in heavy paper for $3.00; or in cardboard for $7.00.

VOGUE
Pattern Dept. No. 4
11 East 24th Street, NEW YORK

REMOVAL NOTICE

THE PRINCESS KNOT
Telephone 6128 38th St.

The steadily increasing patronage has compelled me to seek more commodious quarters, and I have therefore moved my establishment to the spacious store at

41 WEST 36TH STREET
NEAR 5TH AVENUE
Formerly 14 West 33d Street

OTTO

LADIES' HAIR DRESSER AND SPECIALIST IN HAIR DYEING

You can surpass the work of any skilled hair dresser who uses an old-fashioned curling iron

Don't Injure Your Hair with Old-Fashioned Irons; Use

The "DEL" Electric Curling Iron

The only detachable curling iron ever invented. The "Del" has nothing to get out of order—nothing to break or bend—offers no chance to scorch the hair or burn the fingers. No soot or smoke from gas or lamp to soil the hair. No fear of making the hair coarse or brittle. The "Del" saves all these and beautifies the hair, for

Its Electric Heat Instills New Life its Highly Polished Surface Imparts a Glowing Lustre.

The "Del" is easily attached to any ordinary electric light fixture, and so simple any lady can use it. It makes

More Beautiful and Lustrous Marcel Waves, Curls and Pompadours

than is possible with any old-fashioned curling iron, and causes the hair to remain in curl for several days longer.

The "Del" is quickly heated from the inside—evenly heated from end to end at just the proper degree for hair dressing. The heat is retained to allow the iron to be detached and used in another room if desired. It never heats in spots and cannot be overheated to scorch or injure the hair like the ordinary iron. You will be surprised and delighted to find how easily, quickly, and perfectly you can dress your hair in the latest fashion with the "Del."

Try the "Del" Five Days at Our Expense Then, if you are willing to part with it, send it back—we'll pay express both ways—and cheerfully refund your money. Price of the "Del" is $3.75, express prepaid. Send to us if your local dealer or electric station cannot supply you.

Del Sales Company, Dept. B, Monadnock Bldg. Chicago, Ill.

Llewellyn Corset

Perfect in cut; Gives *Grace* and *Beauty* to the Feminine Form and is *essential* when wearing the Directoire Gown.

CUSTOM MADE ONLY
Corset Supporters and Corset Waists
Mme. Llewellyn
Corsetiere
238 West 100th St., Cor. Broadway
NEW YORK

FEB 11 1909

Ask your dealer for
Castle Hats
Distinguished for QUALITY & DESIGN
CASTLE
NEW YORK
L·F·CASTLE Co.
583·585·587·BROADWAY· New York